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Tested: the £169 all-in-one zoom for APS-C DSLRs



APOY 2016

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2U NIOL

It's been a long time coming, but Pentax has finally released its full-frame DSLR in the shape of the K-1. With a

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reasonable price tag and built-in stabilisation it could prove popular, but, as we said of the Nikon D500, has it come a bit too late? Have Pentax users now switched to other systems for a full-frame sensor? Let us know what you think. We've got a first look of the K-1 on pages 8-9. It's an interesting read, as

Amateur

ONLINE amateurphotographer.co.uk

A week in photography the camera has some features that aren't found

on any other full-frame-sensor DSLR cameras. In this issue we also go back to basics. On pages 12-17 wildlife photographer Richard Peters shows us how to use a telephoto lens. There's more to it than just pointing and shooting. How you hold the lens, position your body and even breathe can all affect your final images. Even if you don't use telephoto lenses. it's great advice for everyone.

Richard Sibley, deputy editor



at flickr.com/groups amateurphotographer



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Just sleeping... by Murray McMillan

Olympus OM-D E-M1, 25mm, 1/160sec at f/1.4, ISO 250

This image was uploaded to our Flickr pool by AP reader Murray McMillan, 'I was playing with my two-year-old daughter Eilidh in our bedroom, and we're lucky enough to have a house with rooms that allow great natural light at most times of the day,' says Murray. 'Eilidh started pretending she was sleeping and I grabbed my Olympus OM-D E-M1

with Panasonic Leica 25mm f/1.4 lens and was lucky enough to get this shot. The EVE of the camera is great for seeing what the shot is like, and the AF is super-fast, so I was able to get her eyes sharp. The image captures her cheeky personality very well! I then processed it in Lightroom using a custom black & white preset I've developed.'





Each week we choose our favourite picture on Facebook, Flickr or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures If you'd like to see your work published in Amateur Photographer, here's how to send us your images: Email Send us a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 19. Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 19.



NEWS ROUND-UP

The week in brief, edited by Chris Cheesman



Lumix GF8 surfaces

Panasonic Japan has launched the Lumix DMC-GF8. However, the company's UK office has confirmed there are no

plans to launch it in the UK. The Panasonic GF8 appears to sit squarely in the world of selfies. It uses a 3in, 1,040,000-dot monitor designed to tilt 180°, with the camera switching on the selfie mode once the monitor is flipped.

What a performance

The relationship between photography and performance - from the 19th century to today's selfie culture - is examined in a new exhibition at Tate Modern in



London. 'Performing for the Camera' features more than 500 images from the past 150 years. The exhibition, which runs until 12 June, takes place at The Eyal Ofer Galleries, located on level three of Tate Modern. Visit www.tate.org.uk.

F

Four Thirds expands

A US drone maker is among five new companies to join the Micro Four Thirds System Standard Group. Autel Robotics, which is based in Washington, DC, USA, makes the K-Star drone range. It also recently unveiled a

drone capable of transforming into a fixed-wing aeroplane.

RPS contest launch

The Royal Photographic Society is set to launch a competition calling for submissions to its historic International Print Exhibition. The contest, which opens for entries from 1 March-31 May, boasts £4,250 in prizes and is aimed at amateurs, students and professionals. Visit



www.rps.org/exhibitions-and-competitions/competitions/ipe-159.

N Mac ca of mo

New Xpro monopods

Manfrotto has announced a new family of monopods called Xpro. Built to bring the style and performance of the Manfrotto 055 and 190-series tripods to monopods, the Xpro range consists of six models — four in aluminium and two made of carbon fibre. The line-up includes the Prime monopod, which supports a payload of up to 10kg. Prices start from £54.95. For details, wist twww.manfrotto.co.uk.



WEEKEND PROJECT

Dog sitting

Facebook is full of amateurish snaps of a beloved Buddy Bella or Tyson, but it doesn't lake that much effort to get more professional-looking dog portraits, particularly if you set up for off-camera flash. Mary of the principles of people portraits also apply to dogs so here's a quick guide to getting high key style images that will do your dog fustice.

Before you start, make sure your dog has been bathed and walked, so it looks great and isn't too frisky. You don't want to overexcite the dog, either, so speak quietly and don't wave your arms or hands to get its attention. Keep some treats handy to motivate your pet, but use them sparingly, as dogs will always be more interested in food than having their photograph taken. A cluttered room never makes a good backdrop, so consider a neutral one. White vinyl is a good idea or try pinning a reflector to the wall with the white side showing, but this only works with smaller dogs.

Another tip is to place the dog on a table that is draped in a sturdy white cover. You can shoot at the same eye level as the dog. Trying to get down to its level can distort images, and the dog might think you want to play.



This image was taken on the eve of Pope Francis's open-air mass in Mexico

In this beautifully lit shot from Getty photographer Ronaldo Schemidt, a girl in San Cristóbal de las Casas, Chiapas State, Mexico, walks beneath a banner depicting Pope Francis, During his open-air mass, which took place in front of 300,000 Mexican residents, Pope Francis urged Mexicans to reject the devil and build a nation free of 'merchants of death', a particularly strong message for such a crime-ridden area. Ronaldo's shot makes use of the day's dying light to bring real feeling and atmosphere to the image. It's a technique used by documentary photographer Alex Webb, who often makes use of the dynamic interplay between shape and colour.

Words & numbers

Ldon't have a philosophy, I havê a camera

Saul Leiter American photographer and painter 1923-2013



For the lighting, use one or two flashouns mounted on lighting stands or tripods, and fire through softboxes or some kind of light diffuser. Do some test shots with a toy that is a similar colour to the dog.

Instead of a head-on shot, try a profile; ask someone to attract the dog's attention off-camera. Focus carefully on the eyes using single-point AF, but don't use such a wide aperture that the ears and snout are blurry.





World Press Photo winners focus on refugee crisis

HAUNTING' image of a
refugee handing a baby across
the Serbian-Hungarian border has
been named World Press Photo of
the Year 2016 Photographer
Warren Richardson beat a record
82,951 entries submitted by 5,775
photographers to the top spot –
using a Canon EOS 5D Mark II and
a 24mm ff1.4 lens. Along with a
€10,000 cash prize, the Australian is
set to bag an EOS-1D X Mark II at an
awards ceremony on 25 Aprice.

Detailing his winning shot, entitled 'Hope for a New Life', Richardson said: 'I camped with the refugees for five days on the border.

'A group of about 200 people

A group or about 200 people arrived, and they moved under the trees along the fence line. They sent women and children, then fathers and elderly men first.

'I must have been with this crew for

about five hours and we played cat and mouse with the police the whole inght. I was exhausted by the time I took the picture. It was around three o'clock in the moming and you can't use a flash while the police are trying to find these people, because I would just give them away. So I had to use the mominiful alone.'

Refugees entering Turkey: Bulent Kilic took third prize in the Spot News Stories category

One of the judges, Huang Wen, director of new media development at Xinhua News Agency, said: 'It's a haunting image. You see the anxiousness and the tension in such a mood, which is pretty different from those in-wour-face images.

'It's subtle, and shows the emotion and the real feeling from the deep heart of a father just trying to hand over his baby to the world he was longing to be in.'

Fellow judge Vaughn Wallace, deputy photo editor of Al Jazeera America, said: 'This is an incredible image from the refugee crisis of 2015.

'It's incredibly powerful visually, but it's also very nuanced. We've seen thousands of images of migrants in every form of their journey, but this image really caught my eye.

'It causes you to stop and consider the man's face, consider the child. You see the sharpness of the barbed wire and the hands reaching out from the darkness.

'This isn't the end of a journey, but the completion of one stage of a very long future. And so, for me, this had to be the photo of the year.'

Controversy surrounding last year's World Press Photo contest led to organisers drawing up a new 'code of ethics' and employing a 'transparent and rigorous verification process'.



Store appeals over thefts

A UK camera store has appealed for help to identify thieves it says stole more than \$4,000 worth of Sony camera gear. Clifton Cameras has released CCTV footage that appears to show a man and an accomplice (above), who were involved with the theft from its shop in Dursley, Gloucestershire, on 16 February. Clifton Cameras wrote

on its Facebook page: 'Please help us catch these two thieves, who stole over \$4,000 of Sony Cameras.'

It adds: 'If you recognise any of these men and don't want to publicly respond, please call us on 01453 548128. To view the footage, visit the Clifton Cameras Facebook page. If you have any information, call Gloucestershire Police on 101, quoting crime reference CR/03866/16 (incident number 105).



35%

Visit amateurphotographer subs.co.uk (or see page 44) *when you pay by UK Direct Debit



AP and BBC launch fake camera appeal

HAVE you ever inadvertently bought counterfeit camera equipment? If so, AP and the BBC would like to hear your story.

AP, in collaboration with BBC One consumer rights show Fake Britain, has launched a survey to garner people's experiences of buving fake camera gear.

Did you discover that the on-screen serial number on your camera failed to match the number of the camera body?

Or maybe the camera's body panel showed the

model name/number of a higher-end model?

Did the product have a fake serial number sticker, concealing its origin?

It's not all about counterfeit cameras, though. You may have acquired one of the following products that was not what it purported to be: an SD card: lens: tripod: battery: flash unit; filter; or

camera bag.

Did you unwittingly buy the item as a cheaper grey-market import, which means you may not have recourse if the camera develops a fault?

Or did the fake equipment came through an official supplier?

AP and Fake Britain urge photographers to share their experiences of fake photography products by completing a brief online survey at http:// amateurphotographerm. polldaddy.com/s/ fake-camera-equipment.

AP has reported on fake camera gear several times in recent years. Last year, for example, Nikon Furone warned that fake and fraudulently modified Nikon DSLRs were surfacing at its service centres.

Get up & go



and to shoot this week. By Tom Smallwood

Harridge Woods

Eve Tigwell will lead a walk around picturesque Harridge Woods. See what the renovation of a woodland can achieve for wildlife. Entrance to Harridge Woods at grid reference ST 648 484. Not suitable for wheelchairs or those with limited mobility. Adults £2.50, children £1. 5 March, 10am-noon. www.somersetwildlife.org/sprifl18



Wolf Suschitzky's

The Photographers' Gallery is hosting a retrospective of the veteran image-maker's work, showcasing iconic images of Charing Cross Road, vintage prints and previously unseen work from the 1930s and 1940s. Until 6 March

www.bit.ly/wolflondon



Ipswich and District exhibition

This annual exhibition of prints and projected images is from one of East Anglia's biggest photographic societies. A diverse body of work will be on display at the Council Chamber, Town Hall Galleries

From 1-12 March www.idps.org.uk

Full-frame 85mm f/1.8 VC lens launch

TAMRON has unveiled what it trumpets as the first full-frame 85mm f/1.8 lens with vibration compensation. The 'moisture-resistant'

Tamron SP 85mm f/1.8 Di VC USD features low-dispersion and extra-low dispersion glass elements to help minimise colour fringing and boost sharpness and clarity. The SP design includes 'larger and more tactile switches'.

The lens is due to go on sale on 24 March, in Nikon and Canon mounts, at a price yet to be confirmed. A Sony version will be available at a later date. Users will be able to update the lens

firmware using an optional Tap-in Console. due in March, at a price to be determined. Tamron has also treated its popular 90mm macro lens to a

> makeover. The Tamron SP 90mm f/2.8 Macro VC USD includes enhanced VC image stabilisation. with XY-Shift compensation, to help make it easier to take shots handheld Designed to be moisture

proof and dust resistant, the revamped 90mm f/2.8 is due out on 25 February in Canon and Nikon mounts, priced

£580. A Sony version is due to be announced at a later date.

For the latest news visit www.amateurphotographer.co.uk

Tamron's new full-

frame 85mm lens

International Print Exhibition



The Royal Photographic Society's prestigious 159th Print Exhibition. which has been held since 1854, opens for entries on 1 March. Entries can be submitted from all genres of photography, using a wide range of photographic processes.

Entries open 1 March, www.rps.org

Breaking Stones: 1963-1965 Don't miss this exhibition of

Terry O'Neill's early images of the Rolling Stones at the Proud Chelsea Gallery. He was one of the first photographers to really hit it off with the band, as their careers began at roughly the same time.





Pentax K-1

Andy Westlake takes a close look at the K-1, Pentax's first full-frame DSI .R



At a glance

- 36.4-million-pixel, full-frame CMOS sensor
- ISO 100-204.800 33-point AF (25 cross-type)
- 5-axis in-body
- image stabilisation ■ 3in. 1.037-million-dot. flexible tilt LCD
- £1,599.99 body only

SO FINALLY it's here: the first full-frame Pentax DSLR, in the shape of the all-new K-1. It's been a long time coming, but we were able to get our hands on the camera at a pre-launch event at Ricoh's London HO. However, with other manufacturers having had full-frame DSLRs on the market for years, the question is whether the K-1 offers enough to keep the brand's existing followers loyal, or is it too little, too late?

Well fear not Pentay fans because on paper the K-1 is a powerhouse of a camera that offers an impressive specification at a compelling price point. It has a 36-million-pixel, full-frame sensor with built-in image stabilisation. The tough weather-sealed magnesium-allov body positively bristles with buttons and dials, and on the back there's a novel 3.2in 'flex-tilt' I CD monitor In fact, the K-1 stacks up very well against the likes of the Nikon D810 and Canon EOS 5D Mark III, but with a body-only price of £1.600 it's much cheaper than either.

Features

At the heart of the K-1 is a 36.4-million-pixel full-frame CMOS sensor. This offers a sensitivity range of ISO 100-204,800, thanks to the new 14-bit PRIME IV processor and improved noise-reduction

algorithms, and raw files can be recorded in either Pentax PEF or Adobe DNG formats.

To keep pictures sharp, the sensor is mounted onto a 5-axis in-body image-stabilisation mechanism. While previous Pentax DSLRs could correct for tilt, vaw and rotation around the lens axis. the K-1 can now correct for up/ down and left/right movements of the camera relative to the subject. which are important for close-up shooting. Ricoh claims the system can provide 5 stops of stabilisation.

Autofocus uses a brand-new SAFOX 12 module with 33 focus points. The central 25 are cross-type, and the AF sensor is specified as being sensitive to -3EV. Metering is handled by an 86,000-pixel RGB sensor, and continuous shooting is available at up to 4.4fps. Video recording is at full HD 1.920x1.080-pixel resolution and frame rates up to

60fps, and it's possible to create 4K timelapse videos in-camera.

The K-1's pentaprism viewfinder offers 100% coverage and 0.7x magnification, with an information overlay that can project gridlines and a dual-axis electronic level display onto the focusing screen. Built-in Wi-Fi allows connection to a smartphone or tablet, and there is a Lightroom plug-in for tethered shooting controlled via a computer.

Thanks to the in-body IS system. the K-1 has a number of other tricks. The IS system can be used to provide an anti-aliasing effect in situations where image artefacts such as aliasing or colour moiré could be a problem. There's also a pixel shift resolution system, similar to that on the Pentax K-3 II, which combines four exposures to capture full-colour data for each output pixel. Finally, Astrotracer mode is designed for long exposures of the night sky.

Flexible tilt LCD Perhaps the K-1's most notable feature is its 3.2in, 1.037-milliondot LCD, which has a novel articulation mechanism that allows it to pull out on four struts and tilt up, down, left or right. The idea seems to be to combine the speed of operation of a tilt-only screen with the ability to work as a waist-level finder when shooting stills in portrait format. Potential buvers might be worried that this mechanism could be too fragile for real-world use, but impressively it can support the full weight of the camera with the vertical grip and 24-70mm f/2.8 lens attached.

Build and handling We've become used to Pentax's high-end DSLRs being robust, and the K-1 continues this tradition with a weather-sealed magnesium-allov body. It's a weighty beast, though, at 1,010g with battery and card, even before adding a lens. With dimensions of 136.5mm wide x 110mm tall x 85 5mm deep, it's unusually shaped too - quite narrow, but tall, and deep front-toback. The grip feels rather chunky. although not uncomfortably so; however, users with small hands may find the bulk a bit too much. While the K-1 has all the dials

and switches we'd expect on a camera aimed squarely at serious photographers, it has some useful additions all of its own. Most interesting is the pair of top-plate dials adjacent to the LCD status panel. The two work together, with the one beside the pentaprism defining the function of the other. with options including ISO and autobracketing. With separate front and rear dials that can be used to set shutter speed, aperture and exposure compensation this gives an unusual level of direct control.

Lens compatibility
One concern for potential buyers
will be the relative lack of lenses
compared to the competition.
With two new optics announced
alongside the K-1 (see right), there
will be 12 Pentax full-frame lenses
at launch. Of these, six are recent
weather-sealed designs that
between them cower a focal length
range of 15-450mm, while six are
older film-era primes. There are
plenty of third-party options
available, including Sigma's
superb Art line-up.

Users who have a collection of APS-C Pentax DA lenses will find these still work on the K-1, using a 16-million-pixel 1.5x crop mode.



First impressions

WE'VE been waiting so long for a full-frame Pentax DSLR that there was always a risk it might feel like a let-down. But we're pleased to say that, if anything, the opposite is true. We're pleasantly surprised by just how much Ricoh has managed to fit into the Pentax K-1, wille maintaining an unexpectedly low price point for its specification. It looks like Carona and Miken have genights frame competition to centend with

like Canon and Nikon have seriously strong competition to contend with.

We're looking forward to getting our hands on one when production
models start shipping in April: look out for our full review around that time.

Pentax unveils two full-frame lenses



RICOH Imaging revealed two new 'weather-resistant' full-frame K-mount lenses to coincide with the release of the Pentax K-1 in mid-April, writes Chris Cheesman.

The HD Pentax-D FA 28-105mm f/3.5-5.6ED DC WR (£549.99) is billed as a compact and lightweight standard lens.

Made of 15 elements in 11 groups, it includes an Extra-Low Dispersion (ED) element and is equipped with a quick-shift focus system for 'flawless, delay-free wittching from autofocus to manual-focus operation after the subject is captured in focus by the camera's AF system'.

Also due next month is the HD Pentax-D FA 15-30 mm f/2.8ED SDM WR (£1499.99), which boasts a supersonic direct-drive motor daimed to deliver quiet, high-speed AF. When mounted on an APS-C DSLR it should produce the 35 mm equivalent of a 23-46 mm zoom.

Ricoh points out that its exaggerated perspective should help produce 'spectacular' landscape photos, adding:
'As this zoom lens provides a maximum aperture of f/2.8 over its entire zoom range, it is versatile enough to be used for different subjects and scenes...

'Despite its ultra-wideangle perspective, it can capture the subject with an excellent bokeh effect on the background.'

The 18-element-in-13-groups optic houses three ED elements, while the rounded diaphragm has nine blades. Both lenses include a 'multi-layer' HD coating, designed to allow higher light transmittance and less reflection.

New grip Ricoh has also unveiled an optional handgrip D-BG6 (\$229.99) that contains a further 47 weather seals –adding to the 87 featured on the K-1 camera body. The grip (see below) provides additional control over the shutter release, Re-lock, AF, ISO and exposure compensation. Dustproof and weather-resistant, it accepts six AA batteries or a rechargeable lithium-ion battery.



substitute for a DSLR

he marketing material of smartphone makers often emphasises camera performance and features, promising DSLR-like image quality and pro-level AF speeds. However, real life is not quite the same as the world of marketing, and consumers need to be aware that a smartphone can be the right tool for the job, but there are times when it isn't.

Current smartphone cameras have improved immensely over their various generations and, as a consequence, have brought the market for consumer-level compact cameras pretty much to its knees. That said, there is still a long way to go before smartphone cameras can, in most situations, replace a DSLR or mirrorless-system camera. Modern smartphone cameras offer very decent image quality in good light, are extremely portable and their users tend to carry them at all times. This makes them ideal for general travel photography, street photography and certain types of documentary photography.

However, smartphone cameras still come with a range of limitations that mean on some occasions it's best to leave them in your pocket and use your tried-and-tested camera equipment instead. Wideangle lenses and usually poor digital zoom performance render them pretty much useless for capturing any subjects that are further away from the lens. This rules out most sports. action and wildlife, as well as any other type of photography that usually requires long focal lengths. I have seen some very good wideangle portrait images that were taken with smartphones, but the small image sensors and wide lenses in current camera modules can lead to subject distortion and do not allow for smoothly blurred backgrounds, making them less useful for more conventional portrait photography.

Low-light photography is another weakness of current mobile imaging



'Low-light photography is another weakness of current mobile imaging technology'

technology. You are usually fine capturing static night scenes, but shutter speeds at high ISOs are too slow to freeze any subject motion. The LED lights that act as flash substitutes offer only a fraction of the power output of a Xenon flash and have very limited reach. So any indoor event photography, for example at weddings or business conventions. is off limits.

The limitations listed above don't mean that you can't take a nice shot or two with your smartphone at an event or sports match. Your 'hit rate' will just be a lot higher if you use equipment that was made for the job. So, if you take that safari trip of a lifetime, go to your best friend's wedding or the big match with the intention of bringing back a number of successful images, make sure you pack the right tools for the job, no matter what the marketing material says.

Lars Rehm is a freelance photographer and writer, contributing to publications in the US, UK and Germany. In his former role aspart of D'Reñveir Setshing team, he shot with countless digital cameras of all shapes and sizes, but nowadays he captures most of his images with a smartphone. Visit www.larsrehm.com or follow him on Twitter Glarsrehm

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 19 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



1% Privilege in a Time of Global Inequality

Edited by Myles Little, Hatje Cantz, £32.50, hardback, 80 pages, 978-3-77574-094-4



FINANCIAL inequality is a huge subject in culture and politics, as well as photography. But how do you represent this in a single image or a series of images? It's a challenge taken up by a great number of photographers,

including Nina Berman, Brian Ulrich and Michael Light. They are just three of the names featured in this book that is sure to challenge even the most politically ambivalent reader. The extravagant wealth of the 1% is so utterly at odds with the real world that it seems scarcely possible. A swimmer floats in the roof-terrace infinity pool at the Marina Bay Sands Hotel in Singapore; a lone chef in the Maasai Mara National Reserve waits patiently at a serving table for the guests of a private party. The visual evidence this book provides about the discrepancies between us and them? is as shocking as it is engaging. ***

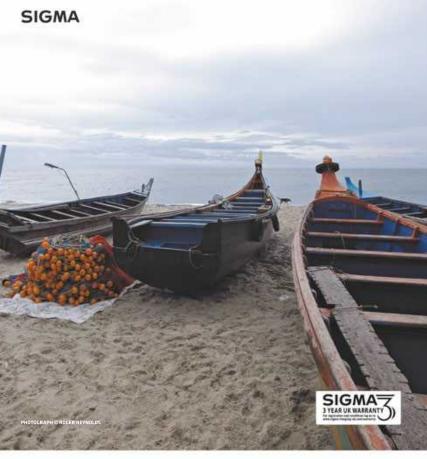
Beyond Maps and Atlases

By Bertien van Manen, Mack, £35, hardback, 60 pages, ISBN 978-1-91016-443-3



PHOTOGRAPHY is a medium that can help us understand a place and the stories and legends that inhabit it. Bertien van Manen, following the death of her husband, travelled to Ireland guided by her instincts to find some meaning in

an unfamiliar landscape, and this collection is the result. Ireland is a place brimming with myth and it's no surprise that van Manen turned her lens to such an old and rich culture. Van Manen's career began after she accidentally found herself in the world of fashion photography, before becoming disillusioned and gravitating more towards the documentary style of Robert Frank and Josef Koudelka. Using those twin disciplines, she has created a unique style that appears ragmentary on the surface, but comes together to form a complete picture of an individual attempting to come to terms with grief and the mystery that such a feeling can instill in life. **\psi **\psi **





18-250 mm F3.5-6.3 DC Macro OS HSM

For Sigma, Canon, Nikon, Sony and Pentax Supplied with Petal type lens hood High performance, ultra-compact superzoom lens for APS-C digital cameras.

This high zoom ratio lens is designed exclusively for digital SLR cameras and incorporates Sigma's optical stabilisation technology, SLD (Special Low Dispersion) and aspherical lenses provide excellent correction for all types of aberrations. High image quality is assured throughout the entire zoom range. Sigma's newly developed Thermally Stable Composite (TSC) allows for a more compact design and the HSM (Hyper Sonic Motor) ensures fast and quiet auto-focusing. This lens has a minimum focusing distance of 35cm and a maximum magnification ratio of 1:2.9, making it perfect for close-up photography.

Compatible with APS-C digital SLRs only



Richard Peters
Richard is a professional widlife photographer whose work has won him numerous awards. Last year he was named winner of the urban category of Wildlife Photographer of the Year as well as the GDT European Wildlife Photographer of the Year. www.richardpeters.co.uk



This image of a cormorant was taken on a recent trip to Florida Nikon D300, 200-400mm at 550mm, f/7.1. ISO 450



Long-lens masterclass

Richard Peters explains some of the techniques used to overcome the challenges of shooting with a telephoto lens

t's all too easy to look at crisp, sharp wildlife images taken with huge focal lengths and think to yourself you could take the same quality photos. However, there is much more to it than just having what is considered to be 'the right kit'. Knowing how to use any piece of camera gear effectively is key to producing better images. And in the case of telephoto lenses, which is a staple for wildling. photographers, this is especially true. Regardless of whether you are a



Technique



With VR turned off, handholding at this slow shutter speed produces an unusable image 400mm, 1/25sec, f/5.6, ISO 64



With VR turned on, the same shutter speed produces an image that is very usable 400mm, 1/25sec, f/5.6, ISO 64

Vibration reduction

IMAGE stabilisation has come to the forefront in recent years. Where once it was reserved for only the most expensive lenses, it is now almost frowned upon if it is not an included feature. All the major manufacturers have their own versions, but they all do essentially the same thing—which is to allow you to shoot at slower shutter speeds than you might normally be able to do, for any dedicated focal length.

able to to, for any electractic Ocean regist. As an example, a lens with 3 stops of VR should allow you to obtain the same level of sharpness from handholding a 600mm lens at 1/125 sec as it would at 1/1000sec. The benefits of such a reduction in shutter speed have other effects on the image, such as allowing you to shoot at a lower ISO to produce cleaner images in lower light. Of course, it's important to remember that regardless of how slow a shutter speed vibration reduction gives you, it won't account for, or be effective against, the speed of the subject itself. So it's important to maintain a sharp enough shutter speed to

As a final pointer on VR, ensure you allow sufficient time for it to engage before releasing the shutter. It usually takes a second or so to kick in and settle down. Before it does, you may notice that the picture in the viewfinder jumps, and you don't want the camera going off then.



newcomer or a more seasoned wildlife photographer, a term that everyone comes across as they venture into bigger and further reaching optics is 'long-lens technique'. However, these three simple words represent a vast amount of useful information. In its most basic form, it refers to keeping movement of the lens to a minimum in order to obtain the sharpest image possible. This is information that, when fully noted and understood, will help you produce the sharpest images your kit will allow, even with the longest focal lengths and sometimes without the aid of dedicated support.

Proper care

This is one of those rare situations when a lightweight camera and lens is a bad thing. Very light equipment is quite tricky to hold still, compared to kit that has a little more weight to it. So although those bigger lenses may seem very heavy and cumbersome at first, it is actually an advantage in this scenario. In either case,

not fully understanding how to keep your lens steady can be extremely frustrating. There is nothing worse than looking at images on your camera's LCD screen that look sharp, and then realising they are not when you view them at home on the computer. Simply put, without proper care, even the most expensive lenses will produce poor results if you don't know how to use them properly.

There are several tips you can learn straight away. For example, lightly press the shutter release rather than jab at it, and when handholding make sure you are not breathing heavily as you take the shot, because the movement of your chest will make your arms move if you've got them tucked in – which you should have.

Camera support

The first thing that springs to mind when trying to eliminate camera shake is the use of a dedicated camera support. While using a support certainly helps, it isn't a golden ticket and correct technique



Beanbags

ONE OF the optimal support methods for long lenses is the beanbag. When paired with the right type of filling they offer rock-solid platforms to shoot from on the most uneven of surfaces. The routal thing to do is fill it using something such as rice, dried beans or bird seed, and make sure the bag is somewhere around 80-85% full. Of course, this means the bag becomes heavier to carry, but it's important not to give in and use something like polystyrene balls, as they do not offer a solid enough foundation.

Another important factor to consider when using beanbags is the size and shape. While the more traditional squared-off bag will undoubtedly work well, these days the 'U' shape is more common. These are especially useful if shooting from a car window where the two sides of the beanbag essentially 'clamp down' on either side of the door. Try to get one that offers anti-slip so it won't slide out of place, even with the biggest and heaviest of lenses weighing down on it.





still needs to be observed to get the very best from it.

Tripods are the most common form of support. Not only do they help keep things steady, but also, when paired with a good head, they take some of the weight of the lens. This is important when working with some of the larger optics that can weigh more than 5kg before you even attach a camera body.

Tripod heads can vary, but the two main types are gimbal and ball heads. Gimbals work better with fast-moving subjects as they allow you to pan and tilt the lens easily compared to ball heads, which are generally more suited to wideangles than telephotos. However, a heavy-duty ball head can offer a firmer base because a gimbal essentially suspends the lens in the air from an arm, which is more susceptible to vibrations.

Setting up

In either case, once you have chosen your head the next thing is to ensure the tripod legs are only extended as far out as they need to be. The lower you can keep them and the camera, the more rigid the set-up will be. With the tripod legs fully tightened in place and the head securely fastened to it, with any adjustable knobs tightened just to the point where the lens can still move freely but with a small bit of resistance, the idea is to push your forehead against the back of the camera as you look through the viewfinder. At the same time, place your left hand at the front of the lens barrel and pull down on it ever so slightly, while doing the same with your right hand that is holding the camera at the back. The idea is that the entire camera and lens set-up is braced at either end, while also being supported from below by the tripod.

By using the lens in this way, the effects should be immediately clear when looking

USING A TRIPOD



Always ensure the tripod legs are as low as possible, unless there is something blocking your view. A low centre of gravity and shorter legs will make any tripod, even less expensive ones, much more stable



Larger telephoto lenses are far easier to use if you have a tripod. To ensure you get the best from your long lens, press down a little on the front of the lens while pushing your face against the camera

TELEPHOTO LENSES Technique

BRACING



Whatever support you use, be it dedicated support or handholding, it's essential to push your face against the camera for additional bracing



Almost any object can be a makeshift support. The trick is to get the lens touching as many surfaces as possible - here it is wedged into a gate corner



When handholding, it's essential to support the lens from below at just the right point so that the lens and camera are comfortably balanced



When no horizontal surface is available, press yourself and the lens against a vertical surface, such as a tree, for much more stability

through the viewfinder, as the view should be noticeably more stable once you have this technique mastered. When you start shooting at focal lengths over 600mm, you'll be amazed how even the smallest movement is transferred to the viewfinder. So following this method will help reduce how much vibration you introduce by physically touching the camera. You may think you can get round that at times by using a remote shutterrelease cable, but even if that were practical it's not just you touching the camera that introduces vibration. There is also the camera's mirror mechanism to consider, and that can be quite forceful when it flips open - especially on some of the higher-end cameras.

Monopods

Another dedicated support method is the monopod. However, these supports do not work in quite the same way as tripods, as they are designed more to take the weight off the lens rather than offer a complete support system. Think of them as a cross between handholding and using a tripod. Monopods come into their own when working with subjects

that do not require much more than simple panning to track them. Again, the same rules apply - you want to brace the camera with your forehead and the front of the lens with your left hand. Much like handholding, monopods work far better with lenses that offer image stabilisation.

If you find yourself in a situation with none of these options available to you, improvise with anything that offers a surface on which to rest the camera, especially with the help of vibration reduction (VR). When out in the countryside, fence posts, fallen logs and rocks can be very useful in helping to steady yourself, especially if the light levels have fallen and you want to keep the shutter speed down to maintain a low ISO value. Even your camera bag could come in handy to rest a lens on when shooting low level. It's one of the reasons I always ensure my lenses have a LensCoat cover on them to provide some form of protection when being rested on potentially rough surfaces.

Whatever you use, be it handholding, a dedicated support or an old gate, the trick is always to brace the camera from as

many directions as possible. Simply 'resting' it on something is not enough, as it actively needs bracing. Also, the more points of contact it has with other solid objects when you're doing so, the less vibration and movement will be transferred to the viewfinder and the sharper your images will be.

Handholding

When dedicated support is not an option, it is possible to handhold surprisingly long focal lengths with a high success rate provided you take proper care. Observing the correct shutter speed appropriate for your lens by at least matching its focal length is a good starting point. For example, when using a 500mm lens, you want to set a shutter speed of at least 1/500sec to correct for your movement.

However, this isn't set in stone and other factors will play a part in this formula working adequately, such as how steady you are as a person or if you're shooting in windy conditions. To help ensure you're getting the very best results alongside an appropriate shutter speed, use the methods mentioned in this article to hold the camera as steady as possible.



In AP 13 February, we asked...

Do you own fixed focal-length lenses (in the same mount) with different maximum apertures?

You answered

Tou answered	
A Yes, I find that they each give me a differen	it look
or use	169
B Yes, although I only regularly use one	149
C No	709

What you said

'No. Over the years I have been underwhelmed by the performance of lenses wider than approximately f/2 or f/1.8, and if one does not want to go wider than that there is not usually a lot of choice'

'Yes, and for several systems. For EOS, I have 28mm f1.8 and f2.8 IS – they're very different wide open. I also have 50mm f1.4 and f2.5, for which the same applies. For other systems, I've all sorts of things, but for most of them I've at least two different 50mm lenses'

'Yes. I have a Pentax 50mm K-fit in f/2, f/1.7 x3 and f/1.4 - crackers really. My f/1.4 is no better than the f/1.7 lenses and heavier to lug about, but I couldn't resist a bargain. Likewise, a Zuiko 50mm f/1.8 and f/1.4, and out of all of this collection, it's the Zuiko f/1.8 that I use on my NEX. It's a star performer

Join the debate on the AP forum

This week we askDo you consider removing an object from an image 'cheating'?

Vote online www.amateurphotographer.co.uk



Matt Hart @ matt6t6

The tweet that caught our eye was Matt Hart's picture of his new Fujifilm X-Pro 2. Usually we don't get excited about a serial number, but when it's your name, well, that's a nice touch!

Just picked up my XPro2 from Fustlim UK.



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LETTER OF THE WEEK

What is cheating?

With film, we used to spend a lot of time using compensating filters to make the characteristics of the picture more 'real'. To say film is a true representation of reality may be true in that the physical characteristics of the subject did not usually change, but the image may well have.

When I take a digital photo, more often than not adjustments in white balance and other factors need attention, and I do not see this as cheating. However, some adjustments to sunsets and the like are totally unreal. It is not what we would have seen at the time. Am I cheating when I replace the white sheet of sky with a nice blue one? I am in one way in that this was not the sky of the original picture. I am not if it is a fair representation of how the sky did look. In this case, it's the photo that is unreal.

I think we cross the line when a photograph becomes a picture and this is when we are told how to add or subtract a abeath hut or smillar for the sake of a composition. It's OK if we acknowledge the picture and it's not touted as a photograph, but I will agree it's a cheat on the guy who is up at five in the morning to get his shot. However, the rules chance

with the subjects. In news reportage it is unacceptable to fiddle about with the physical nature of a subject. I would suggest altering colour balance to be fine because it makes reality clearer.

Robin Lloyd, Shropshire

I agree with almost everything you have said, Robin. There aren't any hard-and-fast rules when it comes to photography – it is whatever you want it to be. Manipulating images is nothing new. Fashion magazines use Photoshop now, whereas 50 years ago they used skilled artists to airbrush images.

There are a few different ways to use a paintbrush, and photography is just another art form, with a particular crossover with other graphic and designarts. However, in the interests of clarity, perhaps define any changes you have made, aside from colour correction, when you are showing an image publicly. There are times when there are rules, not defined by the art form, but by competitions, galleries, photo and news agencies, and it is important for the integrity of these institutions – Richard Sibley, deputy editor



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Nikon predicament

I read with interest Richard Sibley's editorial (AP 30 January) on the long-awaited Nikon D500 and what Nikon users have done in the meantime, and I am proof of his thoughts.

Having read Richard's reply to a letter last year (AP 19 September 2015) where he predicted that within ten years DSLRs will be the exception rather than the norm, and another article by Steve Gosling (AP 31 October 2015) who had invested in Micro Four Thirds equipment, after some soul searching I decided to sell all my Nilkon gear on eBay and do the same. I sold and bought before there was any announcement of a D500.

I bought the latest Panasonic Lumix DMC-GX8. I had never really liked the electronic viewfinders, but they are becoming better and better and I am 95% happy with it. I never thought I would, but I love the touchscreen on the back. I have large hands,



so I am learning to hold the smaller GX8 slightly differently.

I've made sure that all the lenses I've bought are quality Olympus models. It's early days, but so far I am pleased with the results

It all has come at a cost, of course, as I had some reasonable Nikon lenses, but looking at the price tag of the D500 [£1,729.99 body only] and the re-sale value of the ever-ageing D300 and D3005 bodies I had, I think my expenditure will be no more than buying the D500 and selling the D300 bodies.

So, if there had been a Nikon D400, would I have done the same? I don't know. as it would have been quite an investment in both a D400 and D500. What I do know is that as there was no D400 it certainly helped push me into being a 'non-Nikon' owner. It would be interesting to know what other D300 owners have done

Adrian. Gloucestershire

The Nikon D500 looks like an incredible camera, it really does! But timing is everything. Are there any other readers who didn't wait for a D400/D500 and went elsewhere? - Richard Sibley, deputy editor

Monocle solution

As someone fast approaching wrinkledom', I have had problems with my eyesight when using my camera. I still have my first film SLR, a Praktica LTL that I purchased new in the early 1970s, which I still use occasionally. When I needed glasses for reading. I found such cameras use a frustrating 'glasses on, glasses off' exercise. Then I discovered a solution that Lam sure your correspondent Roger Hicks would agree with - a monocle. One eye has the vision correction provided by glasses to adjust camera

settings and the other can use the viewfinder. James McKay, Derby

We are publishing your letter mainly due to the excellent use of the phrase 'wrinkledom', which I hadn't heard before, but will add to my lexicon. And ves. it does seem like a good solution - Richard Sibley, deputy editor

lamron praise

I never realised just how good images could be from my ageing (but still good) 24.6-million-pixel Sony Alpha 900 until shooting still-life images of teapots and coffee settings with my new Tamron SP 15-30mm f/2.8 Di VC USD rectilinear wideangle zoom. The shots are stunningly sharp and crisp, and free of any discernible distortion or colour fringing.

The detail enlarged (below) shows the quality achieved,

and the specks on the image are just teapot features and not image noise.

Tamron has excelled itself with this new-release lens with its wonderful quality at a bargain price. It's a great lens for full-frame Canon, Nikon and Sony Alpha owners.

Graham Lockerbie. via email

It seems every lens manufacturer has upped their game recently with the latest generation of lenses. Manufacturers that were once thought of as a cheap alternative, with image quality to match, are now changing photographers' opinions, offering seriously good lenses that can match, or even better, the quality of proprietary lenses. And many are still available at very reasonable prices

Richard Sibley, deputy





Amateur Photographer, Time Inc. (UK), Blue Fin Building. 110 Southwark Street, London SE1 0SU Telephone 0203 148 4138

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Samantha Blakey 0203 148 4321

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Quality controlled

Nigel Atherton tours Fujifilm's assembly plant in Sendai, Japan, to witness the construction of its cameras and lenses

Fuiifilm X-Pro2 Michael Topham reviews

the X-Pro2 to find out

Compose vourself

If you want to come home with the best possible shot, make sure you consider all the elements of a scene, says Mark Littleiohn

Return to film

Matthew Toynbee explains why he ditched digital and returned to shooting film and pinhole

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It's been another incredible year for the **Scottish Landscape Photographer of the Year**. We take a look at some of the best images from the competition

t seems almost obvious that Scotland would have its own landscape photography competition. With a country so rich in breathtaking landscapes and incredible scenes, it really is a photographer's paradise. It's with good reason that photographers will drive (and often fly) for miles just to observe the generous display of rolling hills, expansive lochs and incredible mountains. In fact, the country almost seems to be a rite of passage for any budding landscape photographer. Back in 2014, the first Scottish

Landscape Photographer of the Year competition was launched and it immediately saw a plethora of entries from people keen to show off their skills and demonstrate what Scotland has to offer. It's a competition that's likely to go from strength to strength, so keep an eye on its website for details of the 2016 competition.

Over the next few pages we'll take a look at some of our favourite images from the 2015 competition. If you'd like to see the full gallery visit www.slpoty.co.uk.







Overall Winner Ian Cameron

Awakening Ben Loyal

Ian Cameron was crowned Scottish Landscape Photographer of the Year 2015. His image was taken in Sutherland, and was entered into the Portfolio category. 'This is mid-summer sunrise at the edge of Loch Hakel on a captivatingly still morning,' says lan. 'First light paints the summit of Ben Loyal and a thin band of mist rises from the surface of the mirror-smooth loch?

Seascape Winner Omer Ahmed

Cows at Laig Bay

'I discovered this scene on a beautiful autumn day at Laig Bay on the Isle of Eigg.' says Omer Ahmed of this shot that won the Seascape category. 'High tide had coincided with a dawn outing, so I returned late morning for low tide. It seems the local cows had the same ideal'

Landscape Dave Bowman Autumn on

Loch Leven 'This was taken on a beautiful,

calm autumn day,' says Dave Bowman of his shot, which was commended in the Landscape category. 'The morning sun highlights the autumnal trees, while a lone canoeist makes their way across Loch Leven.'





Youth Winner Lewis Donaldson

Steam Train Passing Borthwick Castle

The winner of the Youth category in the 2015 SLPOTY competition was 15-year-old Lewis Donaldson. Here we see Lewis perfectly capture a steam train on its return to the newly opened Borders Railway, which stretches for 30 miles across Scotland. Lewis first became interested in photography when he was 10, but it wasn't until he was 13 that he got his first DSLR. He photographs his local area, as well as his school and family.

Seascape runner-up Simon Swales

At the End of a Dreich Day

'Tucked away below a natural sandstone cliff on the south Fife coast,' is how Simon Swales describes Dysart Harbour, where this image was shot. 'Its stone piers, cobbled surfaces, old street lamps and collection of small craft create an atmosphere of a bygone age enhanced by the rain, which had been falling all aftermoon'.





Landscape Chris Stuart

Loch Avon Sunrise

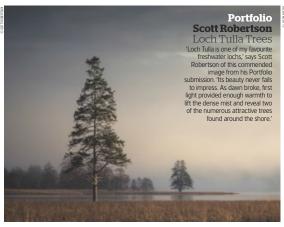
Not only did Chris Stuart achieve a injuly commended award for this image, but he also bagged the Calumet Choice Award. Chris said it took 'over two hours walking through darkness, into the heart of the Cairngorm mountains,' to get to this viewpoint. "Eventually the sun rose and lit up the rocks and water in the burn tumbling down to Loch Awon!' It was a situation that made him feel 'privileged and alive'.

Urban Graeme McCormack

Tenement Reflection

This is the kind of shot that reminds you there is beauty everywhere you look, particularly when doing nothing more than walking through familiar streets. Greene McCormack was awarded a highly commended prize for this shot of a Victorian tenement in Govanhill, Glasgow, reflected in a puddle after a rainy autumn day.





Overall runner-up Nick Hanson

Clyde Reflections

On this evening, a perfectly still River Clyde provided perfect conditions to capture reflections of the Clyde Arc bridge, says Nick Hanson, who took the Scottish Landscape Photographer of the Year runner-up position behind Ian Cameron.

Landscape Winner Jason Baxter

Winter's Light

'This was a dark and exhausting climb on a ater of this shot. 'An hour's patient waiting resulted in a brief, fickle moment of morning light flowing across the landscape towards the Bidean Massif, as it loomed out of the morning darkness.'

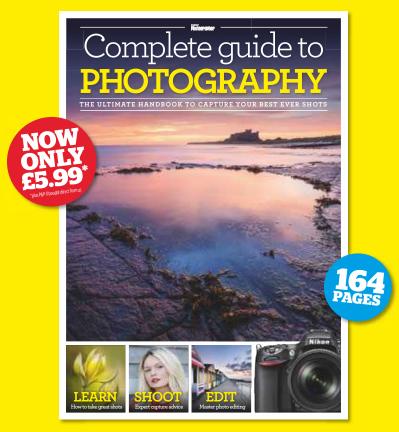








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LANDSCAPE

WHO WILL BE THE NEXT EISA PHOTOGRAPHY MAESTRO 2016?

HOW IT WORKS

ENTRY: A SET OF PICTURES MADE UP OF 5-8 PHOTOGRAPHS.
ALL ENTRIES MUST BE IN DIGITAL FORMAT (FROM DIGITAL CAMERA OR SCANNED FILM ORIGINALS).

FIRST ROUND: NATIONAL DEADLINE - FRIDAY 13 MAY 2016*

Send a set of pictures of 5-8 images relating to the theme "Landscape" to apcompetitions@timeinc.com, with the word "Landscape" and your name as the subject heading, by Friday 13 May 2016. Images should be in JPEG format and no bigger than 800 pixels on the longest edge. Include your name, address and a contact number in the email. Images from the first-prize winner will go forward to the international round of the competition (see below). First, second and third-prize winners will be chosen by the editional staff of *Amateur Photographer. The results will be published in API 18 June 2016.

FINAL ROUND: INTERNATIONAL

All first-prize winners from the 16 EISA countries will be brought in for the final international judging at the General Meeting of EISA at the end of June 2016. There will be 16 editors-in-chief as judges.

1st prize: €1,500 and EISA Photo Maestro 2016 Trophy 2nd prize: €1,000 and EISA Photo Maestro 2016 Trophy 3rd prize: €750 and EISA Photo Maestro 2016 Trophy

All three winners will be published in the September or October issues of all 16 EISA photo magazines. All three winners will be invited to Berlin, Germany, for the official EISA Awards ceremony. EXTRA: All national Maestro winners will also be published on Facebook at the end of June for the EISA People's Choice competition. Prize for the winner: e1,000.

For further details, terms and conditions; www.eisa.eu or www.amateurphotographer.co.uk/EISA2016

* NOTE: PHOTOGRAPHERS ENTERING THE UK NATIONAL ROUND OF THIS COMPETITION MUST BE UK RESIDENTS

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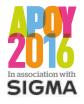
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Amateur Photographer of the Year Competition

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ver the years, AP readers have sent us some incredible images, so 19 years ago we decided to launch the Amateur Photographer of the Year (APOY) competition in its present format to showcase all their hard work. Since then, APOY has received thousands of entries, with many of them taking the judges breath away.

APOY 2016 follows the same format as last year, with eight monthly rounds from March until October The competition is open to all amateur photographers, but please note that those entrants living outside the UK who win a prize will be liable for any local customs charges.

After the closing date of each round, the entries are narrowed down to a shortlist of 50, then the top 30. Points are awarded to each image for creativity, technical excellence and how well the image fulfils the brief.

Judges are looking for imaginative and well-executed pictures that explore the

theme in an exciting way. The names of the top 50 photographers from each round appear on our website, along with the images from the top 30. The top 30 images are also published in AP at the end of the following month. After the eight rounds, the person with the most points will be crowned Amateur Photographer of the Year 2015 of the Year 2015.

The prizes

Prizes are awarded to the first-placed entrants for each round. This year we have great Sigma lenses, cameras and accessories on offer, worth a total each month of around \$1,000. We also have a top prize of Sigma 24mm f/1.4 DG HSM Art (£799.99), Sigma 50mm f/1.4 DG HSM Art (£849.99) and Sigma 105mm f/2.8 EV DG OS HSM Marc (£649.99) lenses worth more than \$2,200. That makes a grand total of \$10,700 for APOY 2016 in association with Sigma.

About Sigma

SIGMA'S mission is to provide exceptional products at an affordable price. All Sigma products are manufactured exclusively by Sigma in the company's own dedicated factory in Aizu, Japan.

Sigma's reputation for advanced cutting-edge lens design is demonstrated by its series of lenses, ranging from 4.5mm to 800mm. These lenses are designed for enthusiast and professional photographers alike, and all are backed by a three-year UK warrardy when imported by Sigma Imaging (UK) Ltd.

Sigmas new Slobal Vision range of cameras and lenses incorporates the very latest in optical lenses incorporates the very latest in optical technology, with unique innovations such as the ultra-fast 18-39mm if 13 Art lens and USB Dock that allow univalted customisation of Global Vision lenses by the photographer using Sigma Dptimization Pro specialist software. This ground-breaking new range is winning praise and awards for its quality and innovation from both customers and industry commentators.

See over for full details of how to enter and for terms and conditions, visit www.amateurphotographer.co.uk/apoy16



Round One **Abstract**

IN APDY 2013, we ran our first Abstract round for a number of years. While we knew that rounds dealing with landscapes and black & white always did well, we were stunned to see the number of entries that came pouring in when we asked readers to send us their best abstract images. It was with this in mind that we decided to bring it back in 2015 to see if we would get similar results. We did, and that means it would foolish not to include an abstract round this year. So here we are with our opening of round of 2016 – Abstract.

Abstract photography involves exploring the world through details. That doesn't mean just getting in close with a macro lens, though. It means shooting a subject in such a way that it is separated from usual representations of

that object. It can mean shooting and framing your images so the primary concern is squarely on the strange patterns, shapes and textures that make up the world around us. Finding abstract images means treating the world around you in a very different way. Every little nook and cranny holds potential: the moss growing on a garden wall; the rust of your car door; the melting ice found in your freezer. You can be as experimental as you like, even down to using in-camera techniques such as slow shutter speeds.

Abstracts can be found everywhere, and in everything, from the street where you live to the darkest forest. We're putting no restrictions on your subject. This is your opportunity to be truly adventurous.

HOW TO ENTER

To enter via email, follow the link at the bottom of page 33. We need to know where and how you took your image, plus the camera and lens used with aperture and focal length details. Remember to include a telephone number and your postal address so we can contact you if you win. To enter by post, send a covering letter with your image, including the information mentioned above, letting us know if you would like your entry returned to you after judging (please enclose an SAE). Entries should be sent to APOY, Amateur Photographer, 3rd floor, Time Inc (UK), Blue Fin Building, 110 Southwark Street, London SEI 0SU.





Below is a list of this year's rounds, a synopsis of what we're looking for and the dates the results will be announced. When you are planning your entry, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Sense of Doubt	Abstract images	5 Mar	27 Mar	30 Apr
Width of a Circle	Creative wideangle	2 Apr	1 May	28 May
Soul Love	Portraiture	7 May	29 May	25 June
Scary Monsters	Wildlife at home and abroad	4 June	26 June	30 July
Little Wonder	Macro (insects/flowers/plants)	2 Jul	31 Jul	27 Aug
A Small Plot of Land	Landscapes and cityscapes	6 Aug	28 Aug	24 Sep
Big Brother	Street photography	3 Sep	25 Sep	29 Oct
Blackout	Black & white	1 Oct	30 Oct	26 Nov

How to enter via email: For full details of how to enter via email and for terms and conditions, visit www.amateurphotographer.co.uk/apoy16





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ensures silent, high-speed autofocusing, while the optimised AF algorithm helps realise even smoother AF performance.

The Sigma EF-610 DG ST flashgun is a multifunctional shoe-mount-type flash, featuring a powerful Guide Number of 61m @ ISO 100 and designed to work with the most popular digital SLR cameras. This flash unit provides fully automatic flash photography for digital SLR swith automatic TITL exposure control.

In total that's a prize value of £1.019.98 for round one.



Round One **Abstract**

We take a look at some tips and tricks to set you on your way to shooting abstract pictures



Finding abstracts

AS WE'VE said, finding abstracts requires you to retune your sight in order to reveal the world in strange and unusual ways. This example from Penny Halsall (above) was captured while she was out for a run. and was taken using a point-and-shoot camera, specifically a Panasonic Lumix DMC-FS28. The image consists of three elements - Tarmac, a puddle and oil. These three things work together to create a picture that can easily hold your attention. The image itself looks like a painting and wouldn't look out of place on a gallery wall. The texture of the Tarmac peppers the empty space around the oil and water, offering ample visual interest and tiny spots of colour.



Man made

IF YOU keep your eyes open, you'll find that abstract images are everywhere. Perhaps one of the simplest places to find abstracts is in architecture. Take Paul Cooper's image above, for example. A lingering gaze at the picture reveals what it is - a swimming pool - but the slow shutter speed (180secs) has smoothed out the water and sky, rendering the scene as a minimalist and tonally muted image. It's a perfect example of taking a familiar scene and rendering it strangely uncanny.

Natural abstracts

NATURE offers us all kinds of subjects, but it can sometimes be tricky to find a way of producing an image that is original and technically excellent. Take a look at this superb abstract image from Chris Ducker (right) that shows his dog shaking its fur, and in doing so giving Chris a thoroughly original and utterly captivating image.



IT WOULD be churlish to imagine that abstract is simply the idea of shooting something a bit unusual and hoping for the best. You have to remember that the fundamentals of photography still apply. If anything, things like framing, exposure and composition become even more vital. This example by Richard Moore (left) subtly uses the technique of leading lines. Notice how your eye is led from the bottom right-hand corner and swept around the frame to the cluster of branches at the top.



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Classics Revisited

Marilyn Monroe By Eugene Kornman

Phil Hall and Andrew Sydenham take on Eugene Kornman's smouldering shot of Marilyn Monroe

The original

Marilyn Monroe

Eugene Kornman,

Kornman photographed Monroe to promote her leading role in the 1953 film Gentlemen Prefer Blondes. It's the dress Marilyn wore, though, that kicked up the most fuss. Designed by legendary costume designer William Travilla, it caused a whirlwind of controversy when she wore it to the Photoplay awards ceremony before the film's premiere. It can only be seen in the film from behind, as censors got nervous and cut the frontal scenes.



nlike many of the publicity photographers of the Golden Age of Hollywood, who became almost as famous as the stars they photographed for the studios, much of Eugene (Gene) Kornman's work remains uncredited. The son of German immigrants, Kornman was born in California, USA, in 1897. At the age of 23, he found work at Hal Roach Studios, where he was personal photographer to silent-film star Harold Lloyd.

Lloyd set up his own independent film studio in 1924, retaining Kornman as his personal photographer. In 1933 Kornman joined Fox (which later became 20th Century Fox) where, for more than two decades, he had a prolific, if uncelebrated, career as a portraitist, working alongside Frank Powolny, who is responsible for the famous wartime photo of Betty Grable in a swimsuit. Kornman had a brief stint at Warner before

retiring in 1959. Here, we've recreated one of Kornman's famous shots of Marilyn Monroe, However, his most famous is, arguably, a simple head-and-shoulders publicity shot of Monroe, taken in 1953 for the film Niagara. After the death of the film star in 1962, the Niagara image was reproduced by Andy Warhol in a series of silkscreens. Their success has made Kornman's shot one of the most iconic images of our time. Although appropriated, it's now synonymous with the artist and it's unclear whether Kornman. or his estate, ever gave permission or were paid for its use

FURTHER READING

Hollywood in Kodachrome £26,99. It Books, 2013



David Wills has amassed one of the world's largest private collections of original Kodachromes

from many of the great Hollywood photographers. Here, he compiles a stunning portfolio of images.

Marilyn Monroe: Metamorphosis £22,99. It Books, 2011



Another book by David Wills, this time focusing solely on Marilyn Monroe, Metamorphosis charts her entire career. This hefty

320-page book features perhaps the most comprehensive collection of images of the actress to date.

Film-Star Portraits of the Fifties: 163 Glamor Photos £59.99. Dover Publications, 2014



With a subtitle of '163 Glamor Photos', this large book showcases a stunning collection of high-quality

black & white publicity shots taken of Hollywood stars in their heyday.

HOW WE RECREATED THE PICTURE



1 Make-up

To help achieve the final look of the shot, a professional make-up artist is essential to recreate the styling from the original 1953 shoot. Once the make-up is complete, the wig is positioned on our model and we can bring her into the studio, ready to recreate the shot.



2 Set-up

With our model in place, let's look at lighting. Compared to some set-ups it's fairly straightforward, with a light from above, and a honeycomb grid to focus it, plus a light coming in from the front. There's also a simple black backfory and large reflectors at the side to soften shadows falling on the face.



3 The shoot

When shooting our Classics Revisited recreations, we like to shoot tethered as this allows us to clearly see the images coming over from the camera on a large screen. We can then see how the pose is working and what needs to be changed — be it the camera's position, the model's pose or the lighting.



4 General adjustments

The first thing to do once the image has been selected is make some general adjustments to the image. This involves bringing back the highlights, Lifting the shadows and adjusting the temperature to warm the image. It's now time to look at making some selective adjustments with the Adjustment Brush.



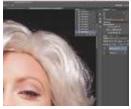
5 Darken dress

The dress in the original is in quite a bit of shadow so, building this up using a couple of Adjustment Brushes, we'll darken the shadows so if sa dnots disappearing into the background. We'll then use another Adjustment Brush, this time with clarity almost at -100 and a slight temperature increase to run over the skin.



6 Boost the lips

Sticking with the Adjustment Brush, we'll look to boost the saturation of the red in the lips. That's it for the raw adjustments and we'll move into Photoshop to make further changes. First, we'll use the Healing Brush to remove minor blemishes on the image.



7 Hairline

To soften the look of the wig, we'll duplicate the layer and then, with a mixture of the Clone Tool at a reduced Opacity and a brush with a sampled colour from the forehead, we'll look to reduce the shadow arear ound the hairline. We'll lighten the eyes a touch with the Dodge Tool.



8 Dodge and Burn

While the Adjustment Brush has allowed us to darken the dress, it still requires a bit more work, so well tractive acrary on using the Burn Tool. To accentuate areas, a bit of dodging may be required. Then we'll add a Black & White Adjustment Layer, changing the Blending Mode to soft light and reducing the Opacity.



9 Adding warmth

With the image still looking slightly cool compared to the original, it's time to bring in a warming Photo Filter Adjustment Layer. From the drop-down list, a Warming Filter (81) is selected with the density increased by around 10%. With that done, a few minor tweaks are all that's left to do.

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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Into the Abyss
1 Here we find
Achraf walking along
a tightrope, caught
between two
undesirable acts that
will find him falling
into the void below
Canon EOS 11000,
18-55mm, 1/64sec
at t/3, ISO 200

Cleaning the Lens
2 For Achraf, this image represents the frustration of an individual's image within the public eye and the desire to make it clearer Canon EOS 1100D, 18-55mm, 1/64sec at f/5, ISO 3,200





The Wonderland Book

This image is a meditation on the importance of books in our lives and how they can help shape us on our journey Canno EOS 1100D, 18-55mm, 1/64sec at f/2, ISO 320





Achraf's beginnings in photography can be found in his love of drawing when he was a child. It was through this that he was able to hone his skills in coming up with a variety of ideas. As a young boy he received an Kodak Ektra 250 compact

for his birthday and after that started making short films and documentaries, for which he won several prizes. "When I was young I was always obsessed with movie miniatures and movie magic, and things of a small scale," says Achraf. "I used tilt-and-shift to create small worlds in Photoshop and then I thought, "Why not put myself in a small world?"

To see more, visit www.baznani.com.



My Small World

4 Sometimes we need to be in our world and be left alone, as we see here in this oddly peaceful image Canon EOS 1100D, 18-55mm, 1/64sec at f/1.8. ISO 500

The Reader
5 Again, we see
Achraf looking at how
books can be such
significant elements
in developing our
characters
Canon EOS 1100D,
18-55mm, 1/64sec
at f/2. ISO 500



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Into the Nest 6 Feelings of loss, loneliness, isolation and abandonment fill the atmosphere of this moody image Canon EOS 1100D, 18-55mm, 1/5sec at f/5, ISO 3,200

Time

7 Achraf tackles the theme of time in this shot, and man's relentless passage through the years and our inability to do anything but move with it Canon EOS 1100D, 18-55mm, 1/64sec at f/2. ISO 1.250





Appraisal

Expert advice and tips on improving your photography from Damien Demolder



Leaping dog Laura Cunningham Canon EOS 1200D, 75-300m, 1/400sec at f/6.3, ISO 100



LAURA is studying photography at university, just as I'd like to be doing, and she sent in some of the pictures she's taken. I don't know what this shot was for, or what year she's in, but it grabbed my attention the moment I saw it.

It's an extraordinary picture and it forced me to stop what I was doing to look some more. It is actually quited disturbing, as the dog looks under-fed and not very happy. The light has really emphasised the creature's ribcage and the bones and muscles of its body, and Laura's desaturated coloration, with that red-inted mouth, is quite haunting.

This isn't a pleasant picture, but it is a very good one. It gets a message across, creates an emotional reaction, and shows a reality of this doo's existence.

While the contrast helps to define the form of the dog, I felt the whites were a touch too burnt out so I've reduced the contrast a little and pulled in the brighter tones. This could have been done with a darker exposure at the time, and a recognition that a pale dog is against a dark background so the camera will overexpose the dog every time. It's a fabulous piece of work, though, Laura. You win the picture of the week award. I just hope the dog found some dinner.



Win I Send up to six prints, slides or images on CD (include the original files from the camera along with your versions on the CD). Tell us about the pictures and include details of equipment used and exposure settings. Sendy your images to Appraisal at the address on page 3. Enclose an ASE if you want them returned. The picture of the week will receive a year's digital subscription to AP worth £79.99

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Nefeli is going away Konstantinos

Tzoannopoulos Nikon FM3A, 50mm, f/1.4, Fujicolor Superia 200

KONSTANTINOS sent me a collection of pictures he'd taken of his girlfriend, Nefeli, just before a party they held to bid her farewell as she was going to work away for a while. That's what photography is for, isn't it? To capture moments and to make memories, and I'm sure that Konstantinos has looked fondly upon the images many

times while she has been away. In fact, I know he has because he's been struggling with getting them to look the way he wanted. He shot the pictures with his (delightful) Nikon FM3A loaded with daylight-balanced colour film, and he has scanned them and converted them to black & white. He sent me both colour and mono versions to see what I thought.

I think the pictures are lovely and that, rather than despair over the colour cast from the tungsten desk lamp, we should celebrate the warmth and cosiness of the occasion by basking in those yellow and red hues

The black & white version gets around the colour balance by seeing it as a problem rather than an atmospheric asset. I'm keeping it and, in fact, have enhanced the warmth to make it obvious it's supposed to be there. The moderate 'S' curve Konstantinos has applied, and his general lightening, have left the blacks without much substance, and the lightest areas of the girl's face are a bit too bright. Next time she goes away, Konstantinos should ask her to sit a little further away from the lamp so it doesn't shine directly on her face, and put something white on the desk to bounce the light back where it is needed.

I've added the blacks that would have been caught on the film, reduced the harsh highlights on her face, and generally added a bit I added lots of noise reduction. of 'oomph' without creating hard shadows on her face. The image is quite noisy too, with coloured grain mixed with digital amplification, so





The colour and mono versions of the portrait taken with a Nikon FM3A



which gets rid of the grain and introduces softness to the image. I like the detail in the background as it places the subject. The black &

white version loses all that and plunges her hair into darkness. It's a nice shot, but remember softer contrast and diffused lighting are two keys for flattering portraits.



The background tourists create too much of a distraction in this image

Stone wall Derek Robertson

Olympus OM-D E-M5. 12-50mm, 1/2000sec at f/3.5, ISO 200

THERE are moments when I see the wonder of nature and feel the urge to photograph it. I used to respond every time, and often would question my reasoning later when I realised the picture didn't

transmit the same feelings I had at the time I shot it. The issue is that while our eves see like a camera's lens - though in 3D, not 2D - the camera can't replicate the ability of the brain to concentrate only on one part of a scene. We have the ability to ignore everything except one area, while a camera blindly records all it sees and shows it all.

I understand why Derek took this picture - he was struck by the circles of pale stone in the wall and



By cloning out the tourists, the camera replicates what the eye sees

the pattern they make. At the time he probably ignored all the tourists helow him, as he was concentrating so hard on what had caught his attention. Effectively, his brain cloned out the people below so they didn't appear in his vision. The camera that can do that has yet to be invented - but it's a pretty good idea, hev?

I think I've done what Derek's brain was doing, and I've got rid of the nasty tourists creating a

distraction. With the people gone, we can concentrate on the wall - as we have no other choices - and we get the message that Derek wants us to admire those stones

Remember, cameras and eyes don't work in the same way naturally. We have to use focus. exposure, lighting and occasionally burning-in to get the same images our brain receives. That's what photographic technique is for.

Damien Demolder is a photographer, journalist and photographic-equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at Amateur Photographer. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

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Manfrotto has followed up its twist-lock 190 Go! with a lighter version.

Andy Westlake puts it to the test

LAST year saw Manfrotto break a longstanding tradition and introduce a version of its popular 190-series tripod that used twist rather than lever locks on the leg sections. This made it the lightest model in the 190 range, and we liked it a lot. So it's great to see Manfrotto following it up with an even lighter carbon-fibre version, which offers a 320g weight saving over the aluminium model, but otherwise near-identical dimensions and specifications.

This means you'get an unusually adjustable tripod, with four-section legs that can each be individually set to four different angles using large, easy-to-press levers. The centre-column height is adjusted using a wing nut that's equally easy to operate. But the 190 Gol's real trump card is that the centre column can be rotated 90' to a horizontal position using a clever retractable mechanism activated by using a button at the end of the column. It can then be freely rotated to whatever position vou need.

Our verdict

The aluminium 190 Go! was our favourite tripod design of last year, and this version is even better. It's not just lighter, but it's also stiffer; with a heavy camera or long lens on top, it's noticeably better at dampening vibrations. However, it retains all the best features of the older model, with large, easy-to-use controls that make it quick to set up. Despite its light weight it's impressively sturdy; strong enough to support a full-frame DSLR with a 70-200mm f/2.8 zoom, while being tall enough to lift the camera to eve level for a 6ft-tall photographer. Obviously, this all comes at a hefty premium, and at £309 for the leg set without a head it's twice the price of the aluminium

version. But if you can stomach the cost it's

probably worth it, especially if you carry your

tripod long distances or use a large camera.

3/8in connector This is compatible with many heads, but those with \(\forall \) in threads will need an adapter. Strap Easy-link luq At a glance This is used to attach A 3/8in socket on the central Manfrotto's carry strap. It 147cm max height spider can be used to attach can also be used to hang 46cm folded length accessories such as Magic a camera bag for 1.35kg weight Arms for holding lights. extra stability. 7kg max load

KIT OPTIONS

The aluminium and carbon-fibre versions of the 190 Go! will be sold as kits, with either the 496RC2 ball head (left) or the latest 804 Mark II three-way head (right). The former is a solid option, but the 804 Mark

Il is a bit different — its sliding retractable handles allow it to fidd down small and not nag on clothing, unlike conventional three-way heads. In concert with the carbon-fibre 190 Go! It makes for a genuinely portable set-up that's great for landscape photographers who like the ease of adjustment of a three-way head, but without the bulk and weight !



Out now

Expert reviews of the latest kit to look out for

Film's Not Dead T-shirt

● £20 ● www.filmsnotdead.com

FILM'S Not Dead (FND) is a brand that promotes and sells all things film photography. The FND T-shirt is a garment that celebrates the love of film It comes in a colour choice of black or mid-grey and is made from 100% combed and ring-spun organic pre-shrunk cotton. The T-shirt comes packaged in a 10x12in print box that can be re-used – which is a pretty cool touch.

On the left breast is the Film's Not Dead logo, which is a heart made up of strips of film englishes. It's screen printed in white, meaning the print is very durable. Inside the neck is a quote from Henri Cartier-Bresson that reads. 'One's head, one's eye, and one's heart on the same axis. On the back the breast contact the same axis.

right are simply the words 'Film's Not Dead'.
Although it sounds like there's a lot going on, it's
all rather subtle and this is an item of clothing that
will get you noticed by any fellow film aficionado. If
you're into film, or you know someone who is, this
T-shirt is a great buy or an excellent gift.

Callum McInernev-Rilev



Verbatim PRO+SDXC UHS-I memory cards

From £39.49 • www.verbatim-europe.co.uk

VERBATIM recently announced a new range of SD and Micro SD memory cards called the Verbatim PPO+ The company has quoted a read speed of up to 90MBIs and a write speed of 80MBIs. This makes it sufficiently fast for 4K footage and suitable for a burst of large files. The cards are available in 32GB and 64GB (555.49) capacities.

I used the card in both the Sony Cyber-shot DSC-RX1R II and the Canon EOS 5DS R – these cameras have 42-million-pixel and 50-million-pixel sensors respectively, making the outputted files very

large. Even with these challenging cameras I found the write speed to be very acceptable and transferring images to a laptop using USB 3.0 was suitably fast too. These memory cards are also claimed to be shockproof and resistant to extreme temperatures. All in all, these are solidly performing SD cards that are fast enough to keep up with many recent high-resolution cameras.

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Callum McInerney-Riley







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Tamron 18-200mm f/3.5-6.3 Di II VC

Andy Westlake takes a detailed look at a budget all-in-one superzoom for APS-C DSLRs

f there's one kind of lens that tends to get a bad press, it's the all-in-one 'superzoom'. Conventional wisdom states that zooms with a 3x range can be optically excellent, and 4x can still be very good, but extend that to 10x or more and the compromises become too great. Because of this, many enthusiast photographers feel they should shun superzooms on principle and instead use two zooms to cover the same focal-length range.

While there's certainly an element of truth to this, it overlooks one fundamental advantage - that you can cover a huge range of subjects without having to change lenses between shots. If you're out on your own, taking your time, this

is no big deal. But if you're travelling with family or friends, and you don't want to hold them up constantly, it might well matter. Likewise, if you're using your camera in dusty or humid conditions, or simply want to travel light, being able to cover everything from wideangle to telephoto without having to change lenses can be a genuine advantage. Superzooms are therefore often considered ideal lenses for travel photography.

Another argument against this type of lens has previously been price: until now it's always been significantly cheaper to add a budget telezoom to your kit. But at just £169, the Tamron 18-200mm f/3.5-6.3 Di II VC is the



closest competitor, the Sigma 18-200mm f/3.5-6.3 DC Macro OS HSM, costs £250, while Canon and Nikon's own 18-200mm lenses will set you back around £360 and



\$550 respectively. But at such a low price, can the Tamron 18-200mm f/3.5-6.3 possibly be any good?

Features

The most important feature of this lens is its broad zoom range, which is equivalent to 28–300mm in 35mm full-frame terms so it covers a hugely useful wideangle to telephoto span. It's also capable of focusing as close as 50cm, which gives a maximum magnification of 0.25x at the telephoto position. This means a subject of 9.4x6.2cm will fill the frame, making the lens handy for close–ups, although Sigma's equivalent focuses even closer.

The optical formula of 16 elements in 14 groups includes one hybrid aspherical element and one low-dispersion glass element to reduce aberrations such as distortion and chromatic aberration. Other superzooms tend to use more special elements, and this undoubtedly helps explain the Tamron's low cost.

Optical image stabilisation is built in and is more or less essential on a lens this long, with such a modest maximum aperture. An internal focusing mechanism means the 62mm filter thread doesn't rotate, simplifying the use of polarising filters. The supplied petal-shaped hood fits via a bayonet mount and can be reversed neatly when the lens sin't in use.

Build and handling

In terms of build quality, the 18–200mm is pretty much what we might expect for a £169 lens. The barrel is predominantly plastic, with rubberised grips on the zoom and focus rings. The lens mount is unusual in that it's made from plastic but with a metal sleeve on the inside that's presumably designed to minimise wear. A feature of note is a rubber seal around the mount designed to protect against water getting into the camera. With this in mind, Tamron refers to the lens as 'splash resistant,' but cautions against using it in heavy rain.

On the camera, the lens handles pretty well. Weighing just 400g, it's the lightest DSLR lens of its type, although at 97mm in length and 75mm in diameter, it's noticeably larger than Sigma's equivalent. The zoom mechanism is quite firm, though, and can be jerky when trying to fine-tune composition. But on a more positive note, I didn't find! it at all susceptible to 'zoom creep', with no tendency to collapse or extend under its own weight when the camera is pointed up or down. So while the lens can be locked at 18mm using a small switch on the zoom ring. I never felt the need to use it.

Two switches on the side of the barrel control image stabilisation and focusing mode. Like other inexpensive DSLR lenses, the focus ring shouldn't be turned when the lens is set to AF. However, when it's switched to M, the manual focus ring rotates smoothly enough. It traverses a pretty small angle from infinity to minimum focus, but despite this I found manual focusing to be straightforward and precise.





Tamron has included a newly designed DC motorbased autofocus system in this lens, which is very quiet'

Activating the image stabilisation with a half-press of the shutter button gives an uncannily stable viewfinder image, which helps a lot with composition, especially towards the long end of the zoom. I found it was generally good for around 3 stops of stabilisation, with your chances of getting a sharp image improved by taking a few duplicate shots when using slow shutter speeds

Autofocus

Tamron has included a newly designed DC motor-based autofocus system in this 18-200mm lens, which is very guiet and generally accurate. It isn't the quickest lens in the world when it comes to focusing, but it's not exactly slow either. For everyday shooting with static subjects it's fine, and I rarely found myself waiting for the lens to focus. But in more demanding situations - with moving subjects, or in low light - it can start to struggle. Then again. so would any other £170 lens.

Image quality

As mentioned, superzoom lenses aren't exactly known for their image quality. The Tamron 18-200mm doesn't buck this trend, and it isn't the best lens on the market in terms of optical quality. However, it's important to keep its flaws in context, because when used with care the images it creates are fine for sharing on the web or social media, or printing to around 12x8in (or A4) in size.

So how does it behave? Pretty typically for a superzoom, in fact: it's sharpest at wideangle, especially in the centre of the frame, and gets progressively softer as you zoom in, with little in the way of really fine detail at longer telephoto settings. The corners of the frame are noticeably softer than the centre, and you'll usually want to stop down to f/8 for best results.

There's also fairly strong barrel distortion at wideangle, turning to pincushion across most of the remainder of the range. At the two extremes of the zoom, strong green and magenta colour fringing is visible in the corners of the image due to lateral chromatic aberration, along with very noticeable vignetting at maximum aperture. These are archetypal characteristics of long-range zooms.

As it's a third-party lens, cameras won't generally fix these flaws in their JPEG output. although most Nikon DSLRs will correct the colour fringing. However, if you're prepared to shoot in raw and post-process, distortion, vignetting and chromatic aberration can all be eliminated effectively (a profile for the lens is available for Adobe Photoshop and Lightroom users). Certain raw converters such as DxO Optics Pro also do a good job of selectively increasing sharpening towards the corners of the frame, in effect making images look more detailed than they really are.



Here the lens has done a good job shooting into the light, showing little in the way of flare

Our verdict

TAMRON has a long record of making superzoom lenses for DSLRs, and this latest 18-200mm behaves very much as we'd expect. The 10x zoom means it's optically flawed compared with shorter-range options, but a single lens that covers so many photographic opportunities is undeniably useful. Despite its bargain price. it doesn't make too many concessions compared with its more expensive peers.

This lens might appear to be aimed at casual photographers, but in reality you'll get the most out of it if you're prepared to shoot in raw and post-process away evident flaws. The images will look just fine, unless you like to print large or scrutinise them for pixel-level detail. You'd no doubt get technically better files by using two shorter-range zooms, but

if, in practice, you don't have the inclination to change lenses between shots, the point is moot: getting a shot that's not especially sharp at 200mm definitely beats not getting one at all.



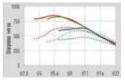
Data file

Price £169 Filter diameter Lens elements 16 Groups 14 Diaphragm blades 7 Aperture f/3.5-6.3 Minimum focus 49cm Length 75mm Diameter 96.6mm Weight 400g Mount Canon, Nikon, Sony A

Tamron 18-200mm f/3.5-6.3 Di II VC

Resolution

The graphs from our Applied Imaging tests indicate fairly typical behaviour for a superzoom lens. Central sharpness is pretty good at 18mm, but the corners are noticeably softer. Zoom in to 50mm and the central sharpness is maintained, but the corners now get substantially worse. At 200mm the central sharpness is low and the corners are poorer still. In general, best results are had at around f/8.



3mm centre •	
mm centre •	
Mmm centre	

50mm corner ------200mm corner ------

Shading

Vignetting is rather noticeable when shooting at maximum aperture and at the extremes of the zoom range, although it mostly goes away on closing the aperture down a stop. It's also minimal in the middle of the zoom range. The rather abrupt fall-off towards the corners at 18mm is visually more objectionable than the smoother profile fall-off at 200mm.



Strong barrel distortion is visible at wideangle, which will give curved horizons in landscape shots. Zoom in and the distortion switches to pincushion that is strongest at around the 50mm mark. This can be fixed easily in software, but is likely to play havoc when judging compositions through the viewfinder.

SMIATV = 3.1%

SMIATV = 1.6%

50mm

Sony Cyber-shot DSC-RX1R II

Boasting a wealth of world-class features, the **RX1R II** looks incredible on paper. Callum McInerney-Riley finds out if it has held its place as king of the compacts

For and against

- Features a full-frame sensor capable of incredibly detailed images
- Boasts a fast 35mm f/2 lens that is very sharp
- Large, bright, pop-up EVF
- for composing images
- Doesn't have a built-in flash At times the focal length can
- be limiting
- Its size means it's not a truly 'pocketable' camera

Where in the range



Sony Cyber-shot DSC-RX100 IV Price £759

Similar to the RX1R II. the RX100 IV has a pop-up EVF. It's smaller and features a 20.1-million-pixel. 1in sensor with a 24-70mm equivalent f/1.8-2.8 lens



Sony Alpha 7R II

The 7R II has the same 47.4-millionnixel Exmor R back-illuminated CMOS sensor as the RX1R II. Image quality is fantastic, as is AF

Data file

Sensor 42.4-million-pixel, full-frame, Exmor R CMOS sensor 35mm f/2 Zeiss Sonnar T* Output size 7952x5 304 Shutter speeds

Drive

Bulb 30-1/4,000 sec at f/5.6 (1/2,000sec fastest at f/2) 50-102,400 (extended)

 Pop-up OLED EVF with 2.4-million-dot Tilting 3in LCD with 1,228,800-dot resolution 399 phase-detection AF points

Exposure modes PASM, auto, custom and panorama, scene selection Metering Multi, average and spot Exposure comp ±5EV in 1/3 steps

2.5fps, 5fps in speed priority Movie Full 1,920x1,080 HD at 60fps 3in, 1.22-million-dot TFT LCD Viewfinder 2.4-million-dot EVF, 0.74x mag AF noints 399 points for phase detection, 25 points for contrast detection Memory card SUHUS UNUS

Power NP-BX1 rechargeable Li-ion Battery life Approx 220 shots Dimensions 113.3x65.4x72mm Weight 507g with battery and card



announcements from Sony towards the end of 2015 we were not expecting any big launches. However, as the year drew to a close Sony surprised us with the Cyber-shot DSC-RX1R II - a replacement for the RX1R. This full-frame compact boasts the same 42.4-million-pixel sensor as the Alpha 7R II and a fixed 35mm f/2 lens. Although guite niche, all this makes the RX1R II a really interesting camera.

While the Sony RX1R had been unchallenged for several years, the Leica Q (announced just months before the RX1R II) now occupies the same niche. It boasts a 28mm f/1.7 lens and a 24-million-pixel full-frame sensor, along with an incredible 3.68-million-dot EVF So, does the RX1R II do enough to stave off the competition?

Features

The headline feature of the RX1R II is the sensor technology. At the heart of this compact camera is a



4.24-million-pixel Exmor R back-illuminated CMOS sensor – the same sensor unit as that used in the Alpha 7R II. When we tested the A7R II we praised the sensor for its excellent dynamic range, resolution and signal-tonoise ratio, so to have it included in a compact is quite special.

The press release for the RX1R II made reference to the 'world's first' variable optical low-pass filter. This is an innovative piece of technology that attempts to combat the issue of moiré patterning or aliasing, while also giving users the ability to turn it off when they want the gain from extra resolution. You can read more about this on page 54.

So, with the advent of this technology, Sony does not need to release two versions of the camera, such as the RXTR/RXT; instead, it has a single version, the RXTR/I Users can select the anti-aliasing level between off, standard and high, or even choose to bracket the effect to see how much anti-aliasing they need

when reviewing the images.

Processing power is handled by the Sony BloNE X imageprocessing chip, which is capable of delivering an impressive 5fps when set to speed priority continuous shooting. When you consider the resolution and the huge amount of data being moved around, that's a significant achievement. This processor helps deliver a native ISO sensitivity range of 100–25,600, with expandable settings going from ISO 50 to a whooping 102,400.

As you would expect, the RXIR II will shoot JPEG and raw images. The interesting addition is that the camera also allows users to shoot uncompressed raw files. These are around twice as large as standard raw files and don't show any compression artefacts, resulting in better image quality, it's also worth noting that uncompressed raw is a feature that has also been rolled out in the Alpha 7R II in the form of a recent firmware update, and is featured on the Alpha 7S II.

The native aspect ratio of the

RX1R II is 3:2, but Sony has allowed users to select different aspect ratios using smaller areas of the sensor.

Of course, a great sensor isn't good to give great image quality without a decent lens. Sony continues to use a fixed 35mm (72 Zeiss Sonnar T' lens with a nine-blade aperture diaphragm, which was also featured in the RX/I/RXIR. This lens boasts a manual fly-by-wire aperture ring, and a ring on the lens allows users to select a close-focusing mode. This switches the focusing to 0.2-0.35m, with the 20cm minimum focusing distance being quite reasonable

for close-up photography. Some people may look at the RXR1 II and be deterred by the inability to change the lens, but there are significant advantages of this over an interchangeable-lens camera. The biggest is that the lens can be designed to optimise its performance with the sensor — more so than is possible with an interchangeable lens. Sony claims the lens is specifically designed for the sensor, but the sensor has changed since the previous camera, and the lens design remains the same, making that a somewhat confusing statement. It is possible the lens has been tweaked for the new sensor.

Another advantage of the fixed lens is that it has given Sony the freedom to place optical elements of the lens further back from where the mount would usually be. Because of this, the lens designers have one less restriction, so the lens can be made smaller than a corresponding interchangeable lens.

IOS and Android smartphone and tablet users can make use of the RX1R II's Wi-Fi and NFC connectivity via the Sony PlayMemories app, which allows users to send and receive images to their device and control the camera remotely. For a while now there have been some optional extras inside the PlayMemories app: it's possible to add timelapse for

£7.99, for example, and lightpainting for £3.99. Video is an interesting area on the RX1R II. Although it has the same sensor as the Alpha 7R II, it doesn't record 4K footage internally as the Alpha 7R II does. Instead, its maximum resolution is 1.080x1.920, with up to a 60p frame rate. It saves those files in the XAVC format at up to 50mbps. Audio can also be captured with the use of an external microphone via the 3.5mm stereo jack on the side of the camera. While the video quality is good, it's a pared-down specification in comparison with the Alpha 7R II. It's quite possible the optical low-pass filter and close proximity of the lens elements to the sensor could inhibit the heat dissipation required to capture 4K footage.

Previously, the RX1/RX1R camera had a pop-up flash, and if users wanted an electronic viewfinder they would need to buy the optional extra and attach it to the hotshoe. On the RX1R II the pop-up flash has gone and in its place is a pop-up OLED EVF (more about this later). There's also a hotshoe over the lens that is compatible with a range of Sony accessories, including flashquins, an external mis and even the EVF.

A Sony NP-BX1 battery is used in the RX1R II, which is small and



packs enough power for 220 shots per charge. For me, this is pretty low and I could easily drain the battery in a productive afternoon's shooting. The saving grace is that a spare battery is also small, so although it's annoying having to buy another batter; it's not too much trouble to carry one. Also, the camera can be charged via USB, so it's possible to use a power bank to keep it topped up.

Build and handling In design and style, the RXTR II is more or less identical to the original RX1/RXTR series. The changes are minor, and the same squared-off body we're used to seeing on the Alpha 7 series continues in the RXTR II. Measuring 113:3x65 4x72mm, the camera is very small, especially considering it's a full-frame model. While it's not really pocketable it will fit inside a large coat pocket, but the chances are it will need to be carried in a camera bag.

The camera body is constructed entirely from metal, which makes it quite heavy at 50 Tg. However, this also makes it durable and gives it that truly premium feel. The button arrangement straightforward, and there are three custom buttons that can be assigned functions that suit the photographer. I think many will find the RXTR II difficult to get to grip with at first, but once you get the hang of it this camera has a comprehensive range of functions

and menu options.
The only control that can be

an issue is the small focus-mode selector at the front. This switch has a low profile and just a couple of small grooves for grip, making it fiddly to change. In the hand the camera feels good, and there are optional accessories to improve this further, including a front hand grip, a big rear thumb grip and specially designed leather cases.

The MX1R II has a built-in EVF. means it's a slightly different handling experience to that of the RXI/RX1R, on which users would rely more on holding the camera at arm's length and composing with the LCD if they didn't have the optional EVF attached.

Although the lens has a manual loveliness to it, when moving the aperture ring quickly you don't get confident clicks between apertures are you would on many manual aperture lenses. If you compare it to many of the Fujifilm X-series lenses, it falls behind in its handling experience. The manual focusing is a great feature to have, but it is fly-by-wire focusing rather than a mechanical system. It's a small defauli, but it does make a difference overall.

Having an exposurecompensation dial is a huge bonus, and while we would usually say it's great for correcting the metering that's rarely the case as the metering is very accurate. Instead, it's great for adjusting the exposure to make the best possible use of the sensor's huge dynamic range.

LCD and viewfinder
One of the most significant
additions to the RX1R II is the
OLED electronic viewfinder, which
boasts a 2.4-million-dot resolution
and an equally impressive 0.74x
magnification. This is a poo-up

Low-pass filter

LPF off



WITH the optical low-pass filter off, there's some slight moiré occurring on the building in this scene. When we switch to standard mode we can see that the building isn't as sharp, but any artefacts that are visible are, for the most part, removed. With the LPF on high, there's a very slight drop in sharpness over the LPF standard, and there is no sign of any moiré or artefacts. This shows that Sony's new variable low pass filter is doing pretty much exactly the job that it's supposed to do.









Thanks to the RX1R II's tilting screen, it's really easy to shoot at low angles

type similar to the one found on the RX100 IV, but it is slightly more refined as it allows users to pop it up with a single motion, with no need for a secondary action to extend the eveniece as is required on the RX100 IV.

Included with the camera is a rubber eyepiece that can be slotted onto the EVF once it pops up. It greatly improves the visibility of the EVF and prevents light from entering the viewfinder from the side. Although useful, it's also rather easy to forget or lose, and just inconvenient to locate in your kit bag and attach it guickly.

An ongoing complaint of mine with Sony Alpha 7 cameras is that the EVF is often too contrasty. especially in dark indoor environments, and the colours can appear dull through the viewfinder. This can also be an issue with the RX1R II. That slight gripe aside. the EVF's performance is incredibly good. The refresh rate is excellent even in low light, and the resolution is equally impressive.

This viewfinder is located on the far left of the camera, which isn't a problem, but having been



fortunate enough to use the Canon PowerShot G5 X, which has an EVF directly over the lens, the central positioning gives a much better handling experience. Thankfully, there is a hotshoe over the lens that will take an electronic or optical viewfinder. While I would hesitate to spend the £360 premium on the Sony EV1MK EVF, if I already had one I would use it to improve the handling.

The RX1R II's LCD screen is an improvement over its predecessor. It's no longer a fixed screen and now tilts 109° upwards and 41° downwards to allow users to shoot better at high or low vantage points. This screen is 3in and has the same 1.228.800-dot resolution as the previous RX1/ RX1R. It also has an RGBW display, which adds a white dot for each pixel, helping to give better colour accuracy and conserve battery life compared with those screens that haven't got it.

With all the improvements, it's surprising not to see touchscreen functionality in this new camera. While it may not be the preferred way to change settings for the enthusiast photographer, I would have liked to be able to pinch zoom to check images on the back of the screen, especially as any camera shake is very visible with a 42-million-pixel sensor. In use. though, the LCD is very good, with bright punchy colours and ample resolution

Autofocus

Significant improvements have been made to the RX1R II's autofocus system, as it borrows much of its technology from the Alpha 7R II. A total of 399 phase-detection autofocusing points and 25 contrast-detection autofocusing points covering 45% of the frame are

Focal points

Exceptional features make the Cyber-shot RX1R II Sony's most advanced compact camera vet

Detachable evecup

As the EVF pops up, users can slip the detachable eyecup over the eyepiece to give better visibility, especially in bright situations.

42.4-million-pixel Exmor R back-illuminated CMOS sensor

This full-frame sensor is Sony's most advanced vet. It is capable of resolving incredible detail and boasts an exceptional dynamic range.

Pon-un FVF

On the top left of the RX1R II is a pop-up EVF that sits flush with the camera body when not in use. This OLED EVF boasts a resolution of 2.4 million dots.



Micro USB charging

Although there is a designated battery charger, the camera can also be charged via micro USB, which is handy for travelling.

Tilting Customisable LCD display The RX1R II features a

controls There are three 3in tilting LCD display, custom-function with a resolution of buttons around the 1.228.800 dots. camera that can be changed to

adjust settings.





In low light, the RX1R II's focusing can be rather slow but it is accurate

eatured on the RXTR II.

Sony says this advancement has led to a 30% increase in focusing speed over the previous RXI/RXTR. Another addition to the camera is the inclusion of continuous autofocusing that can be selected using the AF mode selector on the front of the camera.

In use, the autofocus of the RXI lis noticeably faster than the previous model, and it has a particular advantage in low light. The focus speed still isn't mind-blowing, but the improvements over the RXI are noticeable, and it's quick enough for capturing pictures in low-light situations.

In continuous focusing mode, the focus points dance around the screen rapidly, tracking subjects rather well. With 5fps continuous shooting, users can get a good burst of shots with a high rate of success in good light.

With a camera such as this I like to select a specific AF point. but it's hard to position the AF point around the frame. Even if I customise the middle button to allow me access, the focus point still requires two presses before I can move the point around. I tended to use the focus recompose technique, but the 42-million-pixel sensor isn't very forgiving when it comes to minor focusing errors caused by using this technique. This is one area where a touchscreen would be useful

Thanks to a 1,200-zone evaluative metering sensor featured inside the RX1R II, the metering overall is brilliant. The camera offers a choice of multi-pattern, centreweighted or spot metering, and works

Metering

well in all settings.

Even in challenging light the metering is good at choosing a fairly decent balance between highlights and shadows, giving good exposures straight out of the camera. On the top-plate there is an exposure compensation dial that covers ±5 EV in 1/3-stop increments. However, the only time I needed this was in a creative situation, when I was trying to get the most out of the sensor. It's possible to pull an astonishing amount of detail from the shadows when shooting raw on the RX1R II. I'd have liked a highlight priority metering mode, such as the one found on some Nikon DSLRs. This would allow users to get an exposure that keeps much of the highlight detail. Then, in postproduction, it would be possible to lift the shadows to achieve an image that captured a large dynamic range.

White balance and colour As you would expect, all the usual settings for white balance are available on the RX1R II, including plenty of presets, automatic and manual white balance. Compared with the RX1/RX1R, there is more scope for adjusting the green/ magenta bias and amber/blue bias. To be precise, there are twice as many points across the amber-to-blue axis and four times as many across the green-tomagenta axis over the original RX1. Overall, colours from the JPEGs are well rendered. There are occasions where the scene is rather dull and the images can be undersaturated, but this is easily corrected.

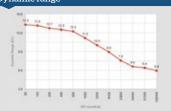
What is very impressive is how much colour information the camera holds in dark shadows. When lightening even the darkest of shadows, there is still lots of colour information so images are easier to process.

Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

As the RX1R II features the same 4.2.4-million-pixel Exmor R back-illuminated CMOS sensor as the Sorry Alpha 7R II, we were expecting good results – and we were not disappointed. This sensor is class-leading, giving extremely good performance all round. The dynamic range is exceptional, giving over 13 stops of dynamic range and, importantly, retaining dynamic range rather well across the ISO range. Aided by the high-quality lens, the sensor can also resolve a large amount of detail right the way through the ISO range. The new variable optical low-pass filter system works well to combat moiré while not compromising much on loss of detail. Noise is well controlled, and I would comfortably shoot all day long between ISO 50 and ISO 6.400. Overall, the colour rendition is good, with bright and ounchy colours in JPEGs that are true to the scene.

Dynamic range



Our tests reveal that the Sony RXTR II sensor is capable of capturing over 13 stops of dynamic range. This makes it one of the best full-frame cameras we have ever tested, and in practice it's easy to see there's a wealth of information in both shadows and highlights, it retains a respectable dynamic range right up to ISO 800, only dropping by just over a stop to 12.2EY. Thereafter, full-stop ISO increments drop in dynamic range by around 1 stop each, with ISO 1400 achieving 11.2EY and ISO 12.800 recording 7.6EY.

Resolution



In the top set of crops we show how Sony's new variable OLPF tackles moiré patterning. A score of 5.600/b/h is gained at 180 100 when the LPF is turned off, and although it has obvious signs of colour moiré and grid-like aliasing, it boasts extremely good resolution. In the LPF standard mode, and at the same 1SO, a score of 5.2001/ph is achieved; LPF high gives a 4.6001/ph score. Looking at high ISOs, an impressive 3.8001/ph is achieved from an ISO 6.4001 (it, while ISO 2.500 socres 3.4001/ph, and ISO 102.400 achieves 3.0001/ph.



Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noisereduction applied to strike the hest balance between resolution and noise



ISO 50



SO 400



ISO 1.600



ISO 6.400



ISO 25 600



SO 102 A00



At its lowest standard sensitivity of ISO 100, the Sony RX1R II gives fantastically detailed and clean results in both raw and JPEG files. This good form continues right the way up to ISO 800. After this, it's possible to see some luminance noise on a pixel level, although with such a high-resolution file it's hard to notice noise on anything from 100 through to ISO 6,400 when previewing an uncropped image A4 or smaller. Even when lightening the shadows extensively at ISO 6,400 there's not much luminance noise to be seen, and while the finer detail is smudgy in JPEG, it's possible to get a fair bit more from processing a raw file. At the top-end native sensitivity of ISO 25,600 much of the finer detail is lost and colour noise starts to appear, but it's still a usable file when the shadows aren't pushed extensively. At the extended ISO 102,400 sensitivity noise is quite extensive, especially in JPEGs.

The competition





Leica Q (Typ 116) Price £2,900

Sensor 24MP full frame ISO 100-50,000

The Leica O is the only other camera that challenges the Sony RX1R II as a full-frame compact. It boasts a 24-million-pixel sensor. a class-leading EVF with 3.686-million-dot resolution, and analogue control dials



Sony Alpha 7R Price £899 (body only)

Sensor 36.4 MP full frame ISO 100-25,600 This offering has a

36.4-milion-pixel sensor without an anti-aliasing filter. It's full frame, like the RX1R II, and has a 2.36-million-dot EVF. Along with the 24MP Alpha 7 it's one of the most inexpensive entry points into full frame.



Fujifilm X100T

Price £796 Sensor 16MP APS-C X-Trans ISO 100-51,200 (extended)

The Fuii X100T is another fixed-lens compact camera, and it boasts a reasonably wide 23mm f/2 lens with a 16.3-million-pixel APS-C X-Trans sensor. The styling is great and it's small enough to carry around comfortably.

Our verdict

IF I WERE in the market for a luxury compact, I would base my decision on what focal length better suits my photography. Sony's sensor technology is well and truly ahead of the game, and the 42.4-million-pixel sensor inside the RX1R II is at the forefront of this

For many users, such a high-resolution image is not necessary, but it does give users the ability to crop extensively, resize images to achieve a better noise reduction and, if required, print large-scale prints.

The RX1R II isn't the type of camera you tote around for shooting thousands of images as you would, say, a wildlife or sports-centric DSLR. However, when shooting raw, it's easy to fill a 16GB card in a day's shooting. While the metering is accurate, I found that exposing images slightly under and bringing the shadows up in post-production yields the best results - there's so much information in the shadows, thanks to the sensor's dynamic range.

Of course, all sensors are limited by the quality of the lens, and the 35mm f/2 is a worthy companion. The optical performance of the lens matches the quality of the sensor with great sharpness and great control over distortion and chromatic aberrations. While the autofocus is not radically fast, it's quicker than in the previous model, being rapid in good light and still finding focus in under a second in low light.

High ISO performance is especially impressive, and it's possible to crank the ISO up to 6,400 without having images blighted by noise. Sensitivities up to ISO 1.600 look great even when pixel peeping, and lower ISOs show huge amounts of detail.

Sony menus are somewhat annoying, and the omission of a touchscreen is a disadvantage as it would have given an easier solution to moving the focus point around when using a single point. In all, the RX1R II is a rather specialist camera that's expensive, but equally an impressive piece of kit.





9/10

8/10

8/10

8/10

8/10

9/10

9/10



Technical Support

Email your questions to: apanswers@ timeinc.com, Twitter @AP_Magazine and #AskAP or Facebook.

Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SEI OSU

EXPERT ADVICE • TIPS • TRICKS • HACKS • KNOW-HOW

Downsizing, not downgrading At 68 years old, I'm still very active and enjoy taking photographs as much as ever. Each year I accompany a group of friends on a long-distance walk, usually between three and five days in length. I find it increasingly tedious carrying my Canon EOS 600D, to the extent that I no longer bother taking my 10-20mm and 75-300mm zooms. relying on the 18-135mm lens to cover most opportunities. Even so, I still find this camera bulky and would like something more compact and lighter. The photographs I take are usually assembled in themed photobooks, with the occasional prize specimen printed to A4 size.

I am considering replacing this equipment with either the Olympus OM-DE-M10 II or the Fujiffim X-T10, each with two lenses to cover most focal lengths and probably a prime lens for wideangle shots. But I am a bit concerned about the time lag of the EVF and the resolution compared with that of my current kit and wondered if I would notice any appreciable differences.

All things being equal, which of these two cameras do you think would best fulfil my needs? **Alan Bravey**

I can appreciate your desire to downsize your kit, and I'm pleased to to say think either of the cameras you've suggested would be more than adequate for your needs. Both the Olympus OM-DE-M10 II and Fujifilm X-T10 have I6-million-pivel sensors, which used carefully give enough resolution for A3 prints, so this should be sufficient for your needs. A5 for EVF time lag, there's really nothing to worry about with modern cameras.

Choosing between the X-TIO and E-MIO II mainly comes down to personal preference

When it comes to choosing between these two, there's very little between them. Both give excellent image quality straight out of the camera, and while the X-T10 has a larger APS-C sensor, the E-M10 II has in-body image stabilisation, which works with any lens. Fujifilm uses a traditional control layout with shutter-speed and exposure-compensation dials on the camera and an aperture ring on most lenses, while Olympus has a twin electronic dial layout rather like an enthusiast DSLR. On balance, we prefer the X-T10 and have just named it our Enthusiast Compact System Camera of the Year, but it's a very close call. Your best bet would be to handle both in a shop if possible to see if you prefer one design over the other.

Another point to consider is choice of lens, which obviously depends very much on your requirements. The Micro Four Thirds E-M10 II can use a wide range of lenses from both Olympus and Panasonic, ranging from compact options such as the tiny, lightweight Olympus M.Zuiko Digital ED 9-18mm f/4-5.6 wideangle zoom (which gives an 18-36mm equivalent range) to larger, high-quality f/2.8 zooms. There are also plenty of small primes, such as the £540 Olympus M.Zuiko Digital ED 12mm f/2. At the moment, Fuiifilm's lenses tend to be at the larger, heavier and more expensive end of the spectrum, such as the £680 Fujinon XF 16mm f/1.4R WR, but they're also optically superb. Andy Westlake

Mirror, less shake?

Does 'mirrorless' mean less shake on pictures? I have been wondering for a while. Dave Chatwood

This depends a great deal on the camera design.
While mirrorless cameras obviously have no mirror

vibration to contend with, some models suffer from obvious shake due to the shutter mechanism. The best camera/shutter designs eliminate this by using an electronic first-curtain design, resulting in os shake whatsoever.

DSLRs have improved over time, and recent high-end models go to great lengths to minimise mechanical vibrations from both the mirror and shutter. Of course, none of this can combat shake from handholding the camera at shutter speeds that are too slow. For this, you need a good image-stabilisation system or, best of all, a tripod.

Andy Westlake



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In the bag

Landscape photographer and gallery owner Jon Gibbs reveals what's in his camera bag. www.jon-gibbs.co.uk





35mm f/1.4 Art Gitzo spikes

For me, these spikes are essential. When shooting at the coast, on sand, and among dunes and grasses, or shooting from cliff tops, it is reassuring to dig the spikes in for extra support and stability.



BLAST FROM THE PAST

Ilford KI Monobar

Ivor Matanle looks at a monorail camera developed by medical photographers

LAUNCHED 1958

PRICE £180 (Type U), £120 (Type F)
- lens extra in both cases [£30 18s 10d]
GUIDE PRICE TODAY £460-£600 [SAS

GUIDE PRICE TODAY £460-£600 (SAS auctions sold a Type U for £460 in February 2015)

IN THE early 1950s, medical

photographers Charles Engel and Dr Peter Hansell designed a 35mm monorail camera specifically for their work. They approached Kennedy Instruments in South London to make it, and in 1954 the KI Monobar (Type U) was accepted by the Design Council for inclusion in the Council's Design Index. In the late 1950s, Kennedy Instruments was acquired by Ilford Ltd, and in 1958 the camera was marketed as the Ilford KI Monobar Type U. When new, the cameras were normally supplied with a 2in (50mm) f/3.5 Dallmeyer lens in a Synchro-Compur shutter, and sometimes with a 4in (100mm) f/4.5 Dallmever lens in a similar shutter. A simpler version with fewer movements was sold as the Ilford KI Monobar Type F.

What's good Unique studio monorail camera versatility using 35mm film.

What's bad Additional lens panels are very expensive.



Nikon D800

The Nikon F800 has the most superb image and build quality, as well as great dynamic range. It's the ideal camera for landscape photography.

Sigma 35mm f/1.4 Art

The new Sigma Art lenses are excellent. The 35mm is my favourite lens as the focal length suits the way I work. It produces wonderfully sharp and detailed images.

Gitzo tripod

⚠ This is my well-weathered Gitzo G13830 Basalt tripod. It's not too heavy and is as stable as the more expensive models available. I use a Vanguard BBH-300 ball head; it's not the best for fine-tuning but it's solid – and that's all I need.

Lowepro bag

This is a simple Lowepro Vertex 200 AW. I don't need a huge bag, and this has plenty of room for all my gear. I can even attach the tripod to it if I am walking a fair distance. I can also add a couple of base layers in the front compartment if needed.

List of kit Nikon D800, Sigma 24mm f/l.4 Art, Sigma 35mm f/l.4 Art, Nikon AF-5 50mm f/l.4G, Nikon AF-5 70-200mm f/l.64 WR, Lee grad filters, polariesr and 6-stop filter, lens cleaning fluid and cloths, Glottos Rocket Blower, Gilzo GT380 tripod with braguard 88H-300 Ball Head, Lowepro Vertex 200 Arbackpack

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Technical Support



Professor Newman on...

Sensing progress

Professor Bob Newman explores the performance-enhancing power of sensors

he two major manufacturers now seem to follow a four-year release cycle for their top-end cameras. With 2016 an Olympic year, Canon and Nikon have released models aimed at professional photojournalists, in the shape of the EOS-1D X Mark II and D5 respectively. Later, we will see the phased release of lesser products, with the technology in these two cameras trickling down through the range.

This is a time of specification battles, as each company vies to outdo the other in terms of the easily quantifiable metrics of perceived excellence. At this time, nerds like myself are looking beneath the surface, trying to find out how these specification advances have been achieved.

I discovered an interesting document that details some of the more subtle advances that have been taking place in sensor technology, largely unheralded in the present marketing battle. but incrementally increasing the performance of the cameras that we use. The document, by Ray Fontaine, is a summary of some of Chipworks' discoveries as they dissect different manufacturers' sensors. You can find it at http:// bit.ly/1QKt9Jc. Here I will summarise some of the interesting information from this paper.

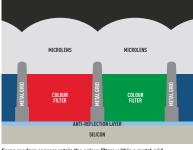
Often small advances can make a difference if applied consistently. Sir David Brailstord, the cycling coach, pursues a philosophy of aggregation of marginal gains with great success. The same philosophy applies to development of products such as image sensors – in general, it isn't so much revolutions and inventions that bring success, but constant research and development, honing the performance of different parts of the device. One such part is the

colour filter array (CFA), which filters the light directed at the pixels of the sensor. Chipworks has discovered that production sensors have moved on from the multicoloured layer of film found on earlier sensors. Now Sony, Panasonic and ON Semiconductor (Aptina) have developed the array into individual filters deposited into a grid arrangement of 'walls' between the pixels.

In the Sony and Panasonic examples, the 'walls' are made of aluminium, deposited onto the surface of the chip; in the ON Semiconductor example, the square pits are etched into the top layer (the 'overglass') of the chip itself. The walls stop light leaking between pixels and also allow a much thinner layer of filter material to be used. This has allowed the total thickness of the optical stack, the CFA and microlenses, to be reduced to 1.5 microlenses, thereby making them faster for better efficiency, especially at the edges of the frame.

Another trend is towards stacked sensors, where the sensor is composed of a stack of chips. The major advantage is that it allows different functions of a modern sensor to be optimised, resulting in potentially higher performance. Sony, Samsung and OmniVision have released stacked sensor chips. In the second-generation Sony devices, the top chip serves solely as a pixel array. All the signal processing, including Sony's class-leading column analogue-todigital converters, resides on the lower chip, which uses a different silicon process with smaller geometry than the pixel array, giving faster performance and lower power consumption. The chip also includes data buffers. decoupling the host camera from the timing demands of an unbuffered sensor.

'This is a time of specification battles, as each company vies to outdo the other'



Some modern sensors retain the colour filters within a metal grid, allowing less leakage between pixels and a shallower 'optical stack'

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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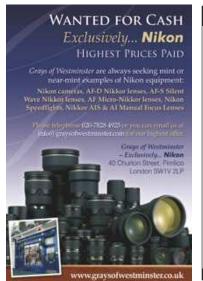


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EDA 4 '- 50 D LEANS COMM REPORT COMMITTEE 19500 JEMA SOMM F2.8 DN MCTO 4/380S MNT BOXED E115.00 JEMA SOMM F2.8 DN ART LENS EXC++ BOXED E275.00 JONY DSC-KKSOV COMPLETE VERY LOW USE MNT BOXED E275.00	LEICA 50mm 12 CLOSE FOCUS SUMM + SPECS
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ANON 17 - 40mm F4 USM "L" WITH HULU	VOIGTLANDER 35mm 11.2 NOKTON + HOOD M ASPHERIC MINT- 5585.00 MINCH ANNUR 25mm 11.4 NOKTON (1 8050) M MOUNT MINT BOYER 5785.00
AND 24 - 70mm F2.8 USM "L" MRJ	VOIGTLANDER 35mm f1.7 ULTRON+LEICA M MOUNT
ANON 28 - 80mm 12.814 USM "L"	VOIGTLANDER 15mm FINDER
1,275.00 MAY 20 200- 44 HOW HIT IMACE CTARNITY MAY 2004 00	VOIGTLANDER BESSA R GRIP FOR R.R.Z.R.J ETC. MINT BOXED E48.00 LECA UNIVERSAL POLARING FILTER KIT M(13356) MINT BOXED E49.00 LECA M GRIP FOR NY/MG/METTL ETC. MINT E48.00
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:ANON 70 - 200mm 12.8 USM "L"	LEICA 35mm F3.5 SUMMARON SCREW MNT- 5299.00
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ANON 400mm 15.6 USM "L" WITH HOOD & CASEMINT BOXED E745.00	LEICA Som FZ SUMMARIT SCREN MOUNT MINT-REEPER 5299.00 LEICA Som FZ SUMMITAR COLL + M MOUNT EXC++IN KEEPER 5275.00
ANON 15MM 12.8 EF PISHETE MINI BUSEU AS NEW E279.00 ANON 28mm 12.8 E/F MINI E195.00	LEICA 135mm F2.8 ELMARIT M WITH SPECS
ANON SOMM 11.4 USM. MRY BARK 1 (VERY BARE NOW) MNY BOXED E195.00 ANON SOMM 12.8 MARK 1 (VERY BARE NOW) MNY E135.00	LEICA 135mm F4.5 HEXTOR IN KEEPER
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ANON 85mm fl.8 USM. MINT BOXED £195.00 ANON 100mm f2 USM. MINT \$205.00	LEICA 135mm F4.5 HEXTOR + HOOD SCREW
ANON 100mm t2 USM	LEICA SF24D FLASH
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ANON 18 - 200mm 13.5/5.6 EF-S IMAGE STABILIZER MINT+HOOD 5299.00	LEXAPLEX BOUT CHROME MINT- £195.00 LEICA 28mm f2.8 ELMARIT R LENS 3 CAM MINT- £215.00
ANUM 28 - 135mm 13.5/5.5 USM IMAGE STABILIZER	LEICA 50mm F2 SUMMICRON ROM LENS 11345 MINT-BOXED 5445.00 LEICA 60mm f2.8 MACRO ELMARIT MINT- 9799.00
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ANON ST-EZ SEEDLITE TRANSMITTERMINT BOXED £125.00	HASSELBLAD A12 BACK CHROME. MINT BOXED E129.00

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BRONCA ETRSI 120 BACK. BRONCA POLAROID BACK FOR ETRSI, ETRS ETC	MINT BOXED 568.00
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MAMIYA 6 MF WITH 75mm f3.5 LENS VIRTUALY UNUSED. MAMIYA 150mm F4.5 "6" WITH HOOD.	MINT 80XED 5365.00
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NAKON FOOD BODY SLIGHT STICKY GRIP NAKON 105mm 72.8 "G" IF-60 AF DIL FISNEYE LENS. NAKON 50mm 71.8 AF "D" NAKON 50mm 71.8 AF "D" NAKON 50mm 71.8 "G" AF-5 LENS. NAKON 50mm 71.8 "G" AF-5 LENS.	MINT 599.00 MINT BOXED 5425.00 MINT BOXED 595.00 MINT 50XED 579.00 MINT 80XED 579.00 MINT BOXED 5125.00 MINT BOXED 5125.00
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Sigma T0-200mm F2.8 EX.APO HSIM Sigma T0-210mm F2.8 Apo. Sigma 10-310mm F4.6 E Apo Macro Sigma 10-300mm F4.6 E NG HSIM. Sigma 10-300mm F4.4 pc EX HSIM Sigma 10-500mm F2.8 EX Macro. Sigma 1000mm F2.8 EX Macro. Sigma 1000mm F2.8 EX Macro.	E+/ E++ £219 - £289 E++ £49 E++ £479 E++ £479 E+ £249 E+ £159 E+/ £49 - £159 E++ £1,649
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Novoflex EOS Reverse Adapter	
Audio Tech Pro24CM MicrophoneMint-£49	,
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WFT-E7B Wireless Transmitter Mint £399	
Digital Mirrorless	
Fuji Finepix X10 Black E++ / Mint-£159	4
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Fuji X-T10 Black Body Only Mint £399 Fuji X100S Black Mint £479	
Fuji X1007 - Silver + Case. E++ £689	
Nikon J1 Black Body Only	
Nikon V3 Black + 10-30mm	
Olympus E-M5 Black Body OnlyE++ £279	9
Olympus E-M5 MKII Body Only - Black E++ / Mint- £649	9
Olympus E-M5 Markil Edition Body	ď
Olympus E-P1 + 14-42mm	J
Olympus E-P1 Body Only E++ £59	,
Olympus E-P2 Black + 14-42mm	!
Olympus E-P2 Black Body Only E+£79 Olympus E-P2 Chrome Body Only E+£79	
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Olympus E-PL1 Blue + 14-42 E++ £89	
Panasonic GF-1 Body Only	
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14mm F2.8 XF	d
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Olympus 7-14mm F4 ED ZulkoE++ E699	
Olympus 8mm F3.5 FishEve Zuiko D. Mint- £349	

Olympus 9-18mm F4-5.6 ED Zulko... Sigma 10-20mm F4-5.6 EX DC HSM...

Olympus 11-22mm F2.8-3.5 Zuiko.... Olympus 12-60mm F2.8-4 ED SWD... Panasonic 14-150mm F3.5-5.6 Asph.

Olympus 14-45mm F3.5-5.6 Zuiko..... Panasonic 14-50mm F2.8-3.5 OIS Asph Olympus 14-54mm F2.8-3.5 MkII.....

Olympus 14-54mm F2.8-3.5 Zuiko... Olympus 18-180mm F3.5-6.3 Zuiko...

Panasonic 25mm F1.4 Summilu Olympus 25mm F2.8 Zuiko..... Olympus 35mm F3.5 Macro Zulko

Olympus 40-150mm F4-5.6 EID Zulko. Olympus 50-200mm F2-8-3.5 SWD. Olympus 50-200mm F2-8-3.5 Zulko. Olympus 50mm F2 ED Macro Zulko.

Olympus 14-35mm F2 SWD

E++ £299	Utympus MU-14 1.4x Teleconverter	Mint-/ Mint E199 - E239
E++ £299	Sony NEX Lenses	
Mint. £149	10-18mm F4 F OSS	F++ 6449
Mint-£149 E++ £249	10-18mm F4 E OSS	Mint- £99
	16-70mm F4 ZA OSS	
E++ £589 Mint £399 Mint- £479	16mm F2.8 Nex Lens	Mint-£99
Mint-£479	18-200mm F3.5-6.3 OSS	E++ £369
E++ £689	18-55mm F3.5-5.6 (NEX)	E+ £59
E++£49	18-55mm F3.5-5.6 OSS	Mint-£89
E++ £379 E++ £279	24-70mm F4 FE ZA OSS	Mint-E629 - E659
/ Mint-£649	24mm F1.8 E	
Mint £849	70-200mm f4 G OSS FE	E++ / MIRC-£119 - £129
E++£99	Lensbaby 56mm F1.6 Velvet	Mint. 6279
E++£59	Sigma 19mm F2 8 DN	Mint, FR9
F++ F139	Sigma 19mm F2.8 DN	Mint, 699
E++ £139	Tamron 18-200mm F3.5-6.3 Di VC	E++ £193
F+ £79	Zeiss 32mm F2 Loxia	
E++ £279	Digital SLR Cameras	
E++ £89	Digital SLR Cameras	
E++£89	Canon EOS 1DS Body Only Canon EOS 1DX Body Only Canon EOS 1D MKIV Body Only Canon EOS 1D MKIV Body Only Canon EOS 1D MMI Body Only Canon EOS 1D MMI Body Only Canon EOS 5D BODY Only Canon EOS 5D MKII Body Only	E+ £399
E+ £55 - £59	Canon EOS 1DX Body Only	E+£3,189
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E++ £379	Canon EOS 1D Mkil Body Only	As Seen £149 - £199
Mint-£949	Canon EUS 60 Body Uniy	E++ £839
- £819 - £849	Canon EUS SU MKIII Body Uniy	E+ / MITO £1,5/9 · £1,649
E++£97	Canon EOS 5D Mkil Body + Grip Canon EOS 5D Mkil Body Only	Ar Soon / E44 C400 - C040
	Canon EOS 5D + BG-E4 Grip	As Seen £219
	Canon EOS 50D Body Only	E+ £179
Mint-£489	Canon EOS 50D Body Only	As Seen / E++ E79
-£109 -£129	Canon EOS 20D + BG-E2 Grip. Canon EOS 11D Body Only Canon EOS 650D Body Only Canon EOS 650D Body Only Canon EOS 500D Body Only	E+ £89
+£219 - £249	Canon EOS 10D Body Only	E+ £69
E++ £179	Canon EOS 656D Body Only	Mint £299
- £459 - £479	Canon EOS 500D Body Only	As Seen / E+ £89 - £159
-£169 -£179	Canon EOS M + 22mm F2 Contax N Digital Body Only	E++ £179
£229 - £249 - £389 - £399	Contax N Digital Body Only	E++ E893
- E389 - E399 - / Mint. F279	Fuji S5 Pro Body Only Fuji S2 Pro Body Only	E+ £189
Mint-£589	Hillian Da Bady Unity	E++ £93
- £299 - £389	Nikon D2S Body Only	EA C1 7/0
- 2233 - 2303	Nikon DOY Body Only	E+C1 100
	Fuji S2 Pro Body Only Niken D4 Body Niken D3 Body Only Niken D4 Body Only Niken D6 Body Only Niken D60 Body Only Niken D60 Body Only Niken D70 Body Only	As Soon / F++ F359 , F999
E++ £699	Nikon Df Body Only	E++ £1.350
Mint-£349	Nikon D810 Body Only	E++ £1,679 - £1,749
	Nikon D800 Body Only	E+ / E++ £989 - £1,049
E++ £179	Nikon D750 Body Only	Mint £1,239
- £219 - £269	Nikon D700 Body + MB-D10 Grip	E++ £589
+ £279 - £349	Nikon D700 Body Only Nikon D610 Body Only Nikon D600 Body Only Nikon D600 HMB-D10 Grip	E+ / E++ £529 + £589
E++ £549 E++ £949	Nikon D610 Body Only	E++ £699 - £789
E++ £949	Nikon D600 Body Only	E++ £649
E++ £59	Nikon D300 + MB-D10 Gnp	E- 15- 1509
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++ E79 - E129	Nikon D7100 Body Only Nikon D5300 Body Only	E++ £449
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Olympus E420 Body Only	E++£99
Olymous E450 + 14-42mm	E+ £129
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Olymous E620 + 14-45mm + 40-150mm	E+ £249
Pentax KX + 18-55mm	E++ £139
Pentax 'ist DL2 + 18-55mm.	E+£99
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M Monochrom Black Body Only	E++ / Mint £3,600 - £3,88
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MS Black Body Only. MS Chrome Body Only. MS Platinum + Sferm F1.4. MSTTL Millennium + 35mm F1.4 + 50mm F1.4. M6 Titanium + 35mm F1.4 + 50mm F1.4.	F+ 684
MX Chrome Body Only	F+ 665
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M6TTL Millennium + 35mm F2 + 50mm F1.4	E++ £5,41
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16/18/21mm F4 Tri Flmar + Finder	F+ / Mint, F2 489 , F2 95
18mm F3 8 Asoh M Black	Mint. £1.54
21mm F2 8 Asph M Black	F++ / Mint. F1 449 . F1 45
21mm F2.8 Asoh M Black 6bit	E++ £1.45
16/18/21mm F4 Tri Elmar + Finder 18mm F3.8 Asph M Black 21mm F2.8 Asph M Black 21mm F2.8 Asph M Black 6bit	E+ / E++ £849 - £1.19
21mm F3.4 Black 21mm F3.4 Super Elmar.	E+ £55
21mm F3.4 Super Elmar	Mint. £1 499 . £1 75
21mm F4 Chrome + Finder	
	E+ £1,14
24mm F1.4 Asph M - Black	E+ £1,14 E+ £3,31
24mm F1.4 Asph M - Black 24mm F2.8 Asph M Black	E+ £1,14 E+ £3,31 Exc / E++ £989 - £1,34
24mm F1.4 Asph M - Black 24mm F2.8 Asph M Black 24mm F2.8 Asph M Black 6bit	E+ £1,14 E+ £3,31 Exc / E++ £989 - £1,34 E++ £1,41
24mm F1.4 Asph M - Black 24mm F2.8 Asph M Black 24mm F2.8 Asph M Black 6bit 24mm F3.8 Asph M Black	E+ £1,14 E+ £3,31 Exc / E++ £989 - £1,34 E++ £1,41 Mint-£1,189 - £1,15
Zimm F3.4 super Elmar. Zimm F4.Chrome + Finder. Z4mm F1.4 Asph M - Black. Z4mm F2.8 Asph M Black Bit. Z4mm F2.8 Asph M Black Bit. Z4mm F3.8 Asph M Black Bit. Z4mm F3.8 Asph M Black	E+ £1,14 E+ £3,31 Exc / E++ £989 - £1,34 E++ £1,41 Mint-£1,189 - £1,15
28/35/50 F4 Tri Elmar	Ex £1,14 Ex £3,31 Exc / E++ £389 - £1,34 E++ £1,41 Mint-£1,189 - £1,19 E++ £2,31
28/35/50 F4 Tri Elmar	Ex £1,14 Ex £3,31 Exc / E++ £389 - £1,34 E++ £1,41 Mint-£1,189 - £1,19 E++ £2,31
28/35/50 F4 Tri Elmar	Ex £1,14 Ex £3,31 Exc / E++ £389 - £1,34 E++ £1,41 Mint-£1,189 - £1,19 E++ £2,31
28/35/50 F4 Tri Elmar	Ex £1,14 Ex £3,31 Exc / E++ £389 - £1,34 E++ £1,41 Mint-£1,189 - £1,19 E++ £2,31
28/35/50 F4 Tri Elmar	Ex £1,14 Ex £3,31 Exc / E++ £389 - £1,34 E++ £1,41 Mint-£1,189 - £1,19 E++ £2,31
28/35/50 F4 Tri Elmar 28mm F2 Asph M Black 6bit. 28mm F2 Asph M Black 6bit. 28mm F2.8 Asph M Black 6bit. 28mm F2.8 M Black. 35mm F1.4 Asph M Black	E+ £1,41 E+ £3,31 Exc / E++ £88 - £1,34 E++ £1,41 Mint-£1,18 - £1,15 E++ £2,31 E+ £1,31 E+ £1,31 E+ £1,51 E+/ E++ £4,50 E+ £1,61 E+/ E++ £4,50
28/35/50 F4 Tri Elmar 28mm F2 Asph M Black 6bit. 28mm F2 Asph M Black 6bit. 28mm F2.8 Asph M Black 6bit. 28mm F2.8 M Black. 35mm F1.4 Asph M Black	E+ £1,41 E+ £3,31 Exc / E++ £88 - £1,34 E++ £1,41 Mint-£1,18 - £1,15 E++ £2,31 E+ £1,31 E+ £1,31 E+ £1,51 E+/ E++ £4,50 E+ £1,61 E+/ E++ £4,50
28/35/50 F4 Tri Elmar 28mm F2 Asph M Black 6bit. 28mm F2 Asph M Black 6bit. 28mm F2.8 Asph M Black 6bit. 28mm F2.8 M Black. 35mm F1.4 Asph M Black	E+ £1,41 E+ £3,31 Exc / E++ £88 - £1,34 E++ £1,41 Mint-£1,18 - £1,15 E++ £2,31 E+ £1,31 E+ £1,31 E+ £1,51 E+/ E++ £4,50 E+ £1,61 E+/ E++ £4,50
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280506 94 Tri Elmar Zibmm PZ Apph M Black 6th Zibmm PZ APP M Black 6th Zibmm PZ Apph M Black 6th	E + £1,4 Exc / E + £390 - £1,34 Exc / E + £390 - £1,34 Mint-£1,190 - £1,50 E + £2,30 E + £1,50 E + £1,50 Mint-£1,50 E + / Mint-£1,50 Mint-£1,50 E + / Mi
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20 300 0 4 1 to Elmar Zemm F Z Angh H Black Zemm F Z Angh H Corone Zemm F Z S H Zenk Zemm F Z S H Zenk Zemm F Z S S Angh H Gib - Black Zemm F Z S Angh H Gib - Black	E- 61,4 E- 61,
28 Jasoph 44 for Eleman The Appl M Black The Man F Appl M Black Salmer F 24 Appl M Black Salmer F 24 Appl M Black Salmer F 24 M Black Salmer F 24 Appl M Black Salmer F	E-11,4 Exc [E+1290 - 11,3 Exc [E
20 (2004 4 for filmstands) Thomas FA Appl Millard Millard State Thomas FA Appl Millard State	E- £1,3, Exc / E++ £300 - £1,34 Exc / E++ £300 - £1,34 Mint-£1,100 - £1,50 E- £1,30 E- £1,40
20 (2004 4 for filmstands) Thomas FA Appl Millard Millard State Thomas FA Appl Millard State	E- £1,3, Exc / E++ £300 - £1,34 Exc / E++ £300 - £1,34 Mint-£1,100 - £1,50 E- £1,30 E- £1,40
20 (2004 4 for filmstands) Thomas FA Appl Millard Millard State Thomas FA Appl Millard State	E- £1,3, Exc / E++ £300 - £1,34 Exc / E++ £300 - £1,34 Mint-£1,100 - £1,50 E- £1,30 E- £1,40
28/00/04 17 followings. Dimmer 7 shops by Block 604. Dimmer 8 shops by Block 604. Dimmer 9 sh	E-11,4 Exc E+-120 - 11,3 Exc E+-120 - 11,3 Exc E+-120 - 11,3 Exc E+-120 - 11,3 Exc E+-120 - 11,5 Exc E+-120 - 11,5 Exc
28/00/04 17 followings. Dimmer 7 shops by Block 604. Dimmer 8 shops by Block 604. Dimmer 9 sh	E-11,4 Exc E+-120 - 11,3 Exc E+-120 - 11,3 Exc E+-120 - 11,3 Exc E+-120 - 11,3 Exc E+-120 - 11,5 Exc E+-120 - 11,5 Exc
2000/04 F1 follows Delmo F2 App N Black 604 Delmo F2 App N Black 604	E- £1,4. Exc / E++ £290 - £1,3. Exc / E++ £290 - £1,3. Exc / E++ £290 - £1,3. Exc / E++ £230 - £1,3. E- £1,5. Exc / E++ £2,3. E- £1,5. Exc / E++ £2,5. Exc
2000/04 F1 follows Delmo F2 App N Black 604 Delmo F2 App N Black 604	E- £1,4. Exc / E++ £290 - £1,3. Exc / E++ £290 - £1,3. Exc / E++ £290 - £1,3. Exc / E++ £230 - £1,3. E- £1,5. Exc / E++ £2,3. E- £1,5. Exc / E++ £2,5. Exc
28/00/04 17 followings. Dimmer 7 shops by Block 604. Dimmer 8 shops by Block 604. Dimmer 9 sh	E- £1,4. Exc / E++ £290 - £1,3. Exc / E++ £290 - £1,3. Exc / E++ £290 - £1,3. Exc / E++ £230 - £1,3. E- £1,5. Exc / E++ £2,3. E- £1,5. Exc / E++ £2,5. Exc

65mm F	3.5 Elmar + 16464k Tubo	E++ (Mint-£1,789 - £1,84
75mm F	2 App M Black 6bit	E++ / Mint- £1.789 - £1.84
75mm F	2.5 M Black 6bit	E++ / Mint: £74
90mm F	Apo M Black	E++£1,65
		E++£1,87
90mm F	2 Black	E++ £63
90mm F	2 M Black	E++ £79
90mm F	M Chrome	E++ £94
90mm F	2.4 M Black 6bit + Hood.	Mint-£1,24
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90mm F	2.5 M Black 6bit	E++ £76
90mm F	2.8 Black	E+ £35
90mm F	2.8 Chrome	As Seen / E+ £179 - £25
90mm F	2.8 Chrome (Compact)	Mint- £65
Summ F.	2.6 M Black	E+ / E++ £659 - £/5
50mm F	Celleralble	E++ E15
SOmm F	Conspicie	E++ £15 E+ / E++ £249 - £25 As Seen / Exc £49 - £14
SOmm F	Flore F10	E+ £15
		E+ / Mint- £1.649 - £1.98
425mm	A MACTO MI DOL COIL	Es (Es caso cas
125mm	2 0 M Black	E+ / E++ £249 - £25
125mm	1 / Ann M Black	E+ £1.4
		E+ £289 - £34
125mm l	L4 5 Maktor	Art Seen Eye CAS - CA
135mm	4 5 Hektor + Tubes	As Seen £11 Mint: £45 E+ / E++ £189 - £24
Konica 5	0mm F2 Hexanon	Mint- £42
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1.4x Vie	vfinder Magnifier M	Mint- £14
18mm C	hrome Viewfinder	E++ £379 - £35
21/24/28	mm Viewfinder - Black .	E++ / Mint- £229 - £24
24mm B	lack Viewfinder	E+ / E++ £179 - £25
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Motor M	noer M	E++ £159 - £24
Holosopa	I Wirls Apple Einder M	E++ £37
Mamilya	a RZ67 Series	
Pro II Co	malete	E+ £54
Pro Com	ıplete	E++ £45
Pro Bod	y + WLF + 120 Mag	E+ £24
Pro Bod	y + WLF	E+ £17
37mm F	L5 Fisheye	E++ £35
50mm F	L5	Exc / E++ £249 - £35
50mm F	4.5 W	E+£18
65mm F	LA	E++£24
/5mm F	LS SMIT W	E+ £35
/5mm F	1.5-61 SB L	E+ / E++ £219 - £35
	14.5 L SB	
100mm	4.0 L 0D	As Seen / E++ £89 - £12
		As Seen / E++ £89 - £15
250mm l	4.5 WW	Eur / E4 015
250mm l	M S W	Exc / E+ £12 E+ / E++ £149 - £17
	6	
1.4x Con	werter	Exc / E++ £119 - £19
AE Prise	n Finder	E+ £17
PD Prise	n Finder	E++ 65
Polaroid	Mag (RZ67)	E++ 61
Auto Ext	tension Tube No 1	E++ / Mint £49 - £7
Auto Ext	tension Tube No 2	Mint £1
Double (Cable Release	E+ 63
Front Bo	flows Hood G3	E++ / Mint- £25 - £3
IR1 Infra	Red Set	E+ £1 Mint- £34
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F100 Body + MF29 Back + Grip E+ £149
F100 Body Only E++ £149
F801S + 35-70mm E++ 669
F801S Body + MF21 Back E+ £59
F801S Body Only
F801 Body Only
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16mm F2.8 AFD Fisheye E++ £499
16-35mm F4 G AFS ED VR E++ / Mint- £649
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10-3011111 F3.5-4.5 AFD	ETT MIII - E240
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24mm F2.8 AFD	
24mm F2.8 AFD	Mint- E259
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28-105mm F3.5-4.5 AFD	E++ £129
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35mm F2 AFD	E++£139 -£169
35mm F2 AFD	E44 £100
35-70mm F2.8 AFD	E+ £159
40mm F2.8 G AFS DX Micro	Mint-£129
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50MM F1.4 G AFS	E++ / Mint- £189 - £199
50mm F1.8 AFD	E++ £65
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55-200mm F3.5-5.6 AFS VR DX G	E+ / Mint- £99 - £119
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70-200mm F2.8 G AFS ED VRIL	E++ / Mint-£999 - £1,149
70-200mm F4 G VR ED	E++ / Mint- £679 - £699
70-200mm F4 G VK ED	E++ / MIRE-E6/9 - E699
70-210mm F4-5.6 AFD	E++ £79
70-300mm F4-5.6 AFG	E+ / E++ £49 - £59
70-300mm F4-5.6 ED AFD	E+/ E++ £119 - £129 E++ £249 - £259
70-300mm F4-5.6 G AFS VR	F++ F249 - F259
75-240mm F4.5-5.6 AFD	E++ £75
75-300mm F4.5-5.6 AFN	E+ £79
/5-300mm F4.5-0.6 AFN	
80-200mm F2.8 ED AF	E+£279
80-200mm F2.8 ED AFD	Exc / E++ £199 - £399
80-200mm F2.8 ED AFS	E+ £449
80-400mm F4.5-5.6 AFD VR	E++ £449
80-400mm F4.5-5.6 G AFS ED VR	E+ / Mint- £1,149 - £1,329
85mm F1.8 AFD	E++ £229
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105mm F2 AF DC	E++ £529
105mm F2.8 AFD Micro	E++ £349
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300mm F2.8 G AFS ED VR	E+ / E++ £2,389 -£2,749
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300mm F2.8 G AFS ED VR II	E++ / Mint- £2,749 - £3,189
300mm F2.8 IF ED AFS	E++ £1,849
300mm F2.8 IFED AF-L	E++ £1,689
300mm F2.8 IFED AFS IL	E+ £2,199
300mm F4 AF ED	E+ £299
300mm F4 AFS IFED	E+ / E++ £439 - £639
400mm F2.8 G AFS IF VR	E++ £4,599
400mm F2.8 G AFS IF VK	E+ £4,099
500mm F4 AF5 IFED	E+ E2,799
500mm F4 AFS IFED IL	E+ £2,595
500mm F4 G AFS VR IF ED	E++ £4,599
500mm F4 P IFED AIS + TC16A Conve	rterE+ £1,390
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Samyann 24mm F3 5 Tilt-Shift FD AS	UMC Mint- ES29
Samyang 35mm F1.4 AE AS UMC	E+ £279
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Samyang 85mm F1.4 AE IF MC Asph Sigma 10-20mm F3.5 EX DC HSM	E+ £199
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Samyang 85mm F1.4 AE IF MC Asph Sigma 10-20mm F3.5 EX DC HSM Sigma 10-20mm F4-5.6 DC HSM Sigma 17-50mm F2.8 FX DC DS HSM	E+ £199 - £219 E+ £239
Samyang 85mm F1.4 AE IF MC Asph Sigma 10-20mm F3.5 EX DC HSM Sigma 10-20mm F4-5.6 DC HSM Sigma 17-50mm F2.8 EX DC OS HSM Sigma 17-50mm F2.8 EX DC Macro	E+ £199 - £219
Samyang 85mm F1.4 AE IF MC Asph Sigma 10-20mm F3.5 EX DC HSM Sigma 10-20mm F2.5 EX DC OS HSM Sigma 17-50mm F2.8 EX DC OS HSM Sigma 18-50mm F2.8 EX DC Macro Sigma 18-250mm F3.5-5.6 DC OS	E+ £199 - £219 - £219 - £219 - £219 - £4129 -
Samyang 85mm F1.4 AE IF MC Asph. Sigma 10-28mm F3.5 EX DC HSM. Sigma 10-28mm F4.5.6 DC HSM. Sigma 17-58mm F2.8 EX DC OS HSM. Sigma 18-58mm F2.8 EX DC Macro. Sigma 18-250mm F3.5-6.6 DC OS Sigma 18-250mm F1.4 DG HSM (A).	E+ £199 E+ £2199 - £219 E+ £229 E+ £119 E+ £179 Mint £489
Samyang 85mm F1.4 AE IF MC Asph. Sigma 10-28mm F1.5 EX DC HSM. Sigma 17-58mm F2.6 EX DC OS HSM. Sigma 17-58mm F2.8 EX DC OS HSM. Sigma 18-59mm F2.8 EX DC OS HSM. Sigma 18-50mm F1.4 DC HSM (A). Sigma 58mm F1.4 DC HSM (A).	E+ / E++ £199 - £219 E+ / E++ £139 - £219 E+ £239 E++ £129 E++ £129 Mint-£489 E++ £149
Samyang 85mm F1.4 AE F MC Asph. Sigma 10-28mm F3.5 EX DC HSM Sigma 10-28mm F4.6 EX CHSM Sigma 17-58mm F2.8 EX DC OS HSM. Sigma 18-25mm F3.8 EX DC Macro. Sigma 16-25mm F3.8 EX DC Macro. Sigma 50mm F2.8 EX DC MACRO. Sigma 50mm F2.8 EX DC MACRO.	E+ E199 E+/ E++ E199 - E219 E+ E199 E+ E129 E++ E179 Mint- E489 E++ E149 E++ E149
Samyang 85mm F1.4 AE F MC Asph. Sigma 10-20mm F3.5 EX DC HSM. Sigma 17-20mm F3.5 EX DC HSM. Sigma 17-30mm F2.8 EX DC DC SHSM. Sigma 18-30mm F3.8 EX DC Macro. Sigma 58-30mm F3.6 DC DC Sigma 58-30mm F3.6 DC DC SIGMA (A). Sigma 50mm F2.8 EX DC MACRO. Sigma 50mm F2.8 EX DC MACRO. Sigma 50mm F2.8 EX DC MACRO. Sigma 50mm F2.8 EX DC MACRO.	E+ E199 - E219 E+/ E++ E199 - E219 E+ E129 E++ E129 E++ E129 Mint- E489 E++ E149 E+ E430 E+ E430
Samyang 85mm F1.4 AE F MC Asph. Sigma 10-20mm F3.5 EX DC HSM. Sigma 17-20mm F3.5 EX DC HSM. Sigma 17-30mm F2.8 EX DC DC SHSM. Sigma 18-30mm F3.8 EX DC Macro. Sigma 58-30mm F3.6 DC DC Sigma 58-30mm F3.6 DC DC SIGMA (A). Sigma 50mm F2.8 EX DC MACRO. Sigma 50mm F2.8 EX DC MACRO. Sigma 50mm F2.8 EX DC MACRO. Sigma 50mm F2.8 EX DC MACRO.	E+ E199 - E219 E+/ E++ E199 - E219 E+ E129 E++ E129 E++ E129 Mint- E489 E++ E149 E+ E430 E+ E430
Samyang 85mm F1.4 AE F MC Asph. Sigma 16-20mm F3.5 EX DC HSM. Sigma 16-20mm F2.8 EX DC SHSM. Sigma 17-50mm F2.8 EX DC OS HSM. Sigma 18-50mm F2.8 EX DC Macro. Sigma 18-250mm F2.8 EX DC Macro. Sigma 50mm F2.8 EX DC MACRO.	E+ £199 E+/ E++ £199 . £210 E+ £420 E+ £120 E+ £120 E+ £120 E+ £130 Mint £480 E+ £340 E+ £340 E+ £340
Sampang Stom F1.4 AE F MC Asph. Signa 10-30m F1.5 EV DC HSM Signa 10-30m F4.5.6 DC HSM Signa 10-30m F4.5.6 DC HSM Signa 10-30m F4.5.6 DC HSM Signa 15-30m F2.8 EV DC Mixor Signa 18-30m F2.8 EV DC Mixor Signa 18-35m F7.3.5.6 DC CS Signa 18-30m F7.3.5.6 DC CS Signa 50m F1.6 DC HSM (A) Signa 50m F1.6 DC HSM (A) Signa 50m F2.8 EV DC MACRO Signa 50m F4.6 DC HSM III Signa 109-300m F4.6 DC HSM III Signa 109-	E + C199 E+/E++ £199 - £199 E+ £199 - £199 E++ £129 E++ £129 E++ £129 E++ £129 E++ £149 E++ £449 E+ £249 E+ £249 E+ £449 0 E+ £449 0 E+ £449
Sampang Simm F1.4 AE F MC Asph. Signan 14-26m F4.5 E VD C HSM Signan 14-26m F4.5 E VD C HSM Signan 14-56m F4.5 E VD C HSM Signan 14-56m F2.8 E VD C OS HSM Signan 14-56m F2.8 E VD C OS HSM Signan 14-56m F2.8 E VD C M Exro. Signan 14-56m F1.4 DC HSM (A). Signan Simm F1.4 DC HSM (A). Signan Simm F1.8 E VD G MACKFO. Signan Simm F2.8 E VD G MACKFO. Signan Simm F2.8 AP C HSM Signan 14-56m F5.4 AP OD GG Signan 14-56m F5.4 MG C Si	E+ £ £199 E+ £199 . £299 E+ £299 . £299 E+ £129 E+ £129 E+ £129 E+ £129 E+ £129 E+ £129 Mint- £409 E+ £120 E+ £120 E+ £120 E+ £209 E5M E+ £419 0 £4 £209
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Sampang Stem F1.4 AE F MC Asph. Signa 10-36mn F3.5 EV DC HSM Signa 10-36mn F4.5 EV DC HSM Signa 10-36mn F4.5 EV DC HSM Signa 10-36mn F4.5 EV DC HSM Signa 11-56mn F2.8 EV DC DS HSM Signa 11-56mn F2.8 EV DC DS HSM Signa 11-56mn F3.5 DC DC SS Signa 59mn F1.4 DC HSM IAC Signa 10-36mn F1.4 DC HSM IAC Signa 50mn F1.4 DC HSM IAC Signa 10-36mn F5.4 AP DC HSM IAC Signa 10-36mn F5.4 IAC Signa 10-36mn F5	E + (19) - (21)
Sampang Stem F1.4 AE F IV. Asph. Signa 14-25mn F4-5 & DC HSM Signa 14-25mn F4-5 & DC HSM Signa 14-25mn F4-5 & DC HSM Signa 14-25mn F3-8 & DC OS HSM Signa 14-25mn F3-8 & DC OS HSM Signa 14-25mn F3-5 & DC OS HSM Signa 14-25mn F4-6 DC HSM Signa 14-25mn Signa 14-25mn	E + (19) - (21) E + (21) - (21) E + (21) - (21) E + (21) E
Sampang Stem F1.4 AE F IV. Asph. Signa 14-25mn F4-5 & DC HSM Signa 14-25mn F4-5 & DC HSM Signa 14-25mn F4-5 & DC HSM Signa 14-25mn F3-8 & DC OS HSM Signa 14-25mn F3-8 & DC OS HSM Signa 14-25mn F3-5 & DC OS HSM Signa 14-25mn F4-6 DC HSM Signa 14-25mn Signa 14-25mn	E + (19) - (21) E + (21) - (21) E + (21) - (21) E + (21) E
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Sampang Biom FF A AE # MC Aga). Signs 10-blam FF 35 DC F MSM. Signs 11-blam FF 35 DC F MSM. Signs 11-blam FF 35 DC F MSM. Signs 11-blam FF 35 DC F MSM. Signs 10-blam FF 36 DC F MSM. Signs 10-blam FF 36 DC F MSM. Signs 10-blam FF 34 DC F MSM. Sign	E + (199) - (219) - (2
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Sampang Binner F1.4 AE # MC Appl. Signa 16-binner F3.5 DC HSM Signa 16-binner F3.5 DC HSM Signa 16-binner F3.5 DC HSM Signa 16-binner F3.5 DC HSM Signa 16-binner F3.5 DC DC Macro. Signa 16-binner F3.5 DC DC Macro. Signa 16-binner F3.5 DC DC Macro. Signa 16-binner F3.4 DC DC MACRO. Signa 16-binner F3.4 DC MACRO. Signa 16-binner F3.4 DC MACRO. Signa 16-binner F3.4 DC DC MC	E f 199 E / E + E + E + E + E + E + E + E + E +

Tokina 12-24mm F4 ATX PRO SD Tokina 20-35mm F2.8 ATX Pro	E++ £21
Tokina 20-35mm F2.8 ATX Pro	E++ £20
Tokina 35mm F2.8 Macro DX ATX Tokina 50-135mm F2.8 DX ATX Pro	E++ £22
Tokina 50.415mm E2 8 DY ATY Pro	
Tokina 80-400mm F4.5-5.6 ATX	E+ £21
TORING OU-COURT PA.D-C.O. ATA	E+ £17
TOKING 40UMM F5.6 ATX SU	E+ £1/
Tokina 400mm F5.6 ATX SD Voigtlander 20mm F3.5 SLII	Mint- £27
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Zeiss 25mm F2 ZF.2	E++ £95
Zeiss 25mm F2.8 ZF	E++ / Mint- £425 - £44
Zeiss 25mm F2.8 ZF.2	E++ £499 - £54
Zeiss 28mm F2 ZF.2	Mint- £65
Zeiss 35mm F2 ZF.2	
Zeiss 50mm F1.4 ZF.2	E++ £35
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TO 30 FILL AFF Commenter	Mint-£26
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SB27 Speedlight	E+E4
SB500 Speedlight	Mint-£14
SB50DX Speedlight	E+ / E++ £35 - £4
SB600 Speedlight	E+ / E++ £99 - £14
SB700 Speedlight	E++ £17
SB800 Speedlight	E+ £129 - £13
SB80DX Speedlight	E+ / E++ £1
SB900 Speedlight	E+ / Mint-£179 - £21
SD8 Battery Pack	ET / MINU E 1/3 - E2 /
SUS Battery Pack	E++ £1
SDBA Battery Pack	E+ / Mint- £29 - £3
SUB00 Wireless Commander	E++£18
Olympus OM Series	
Olympus Om Series	
OM4 Black Body	E+ £12
OM3 Black Body Only	E+ £34
OM3 Black Body OnlyOM2SP Black Body Only	E+£5
OM2SP Black Body OnlyOM2N Chrome + 50mm F1.8 + T32 Flash	E+£5
OM2SP Black Body Only OM2N Chrome + 50mm F1.8 + T32 Flash OM2 Chrome Body Only	E+ £5 E+ £5
OM2SP Black Body Only OM2N Chrome + 50mm F1.8 + T32 Flash OM2 Chrome Body Only OM1N Chrome + 50mm F1.8	E+ 65 E+ 61 E+ 61
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PG510 Black 11 ml CL511 Colour 11 ml PG512 Black 18 ml CL513 Colour 15 ml PG540XL Black 21 ml CL541XL Colour 15 m PG545XL Black 15 ml PG546XL Black 21 ml

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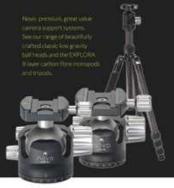




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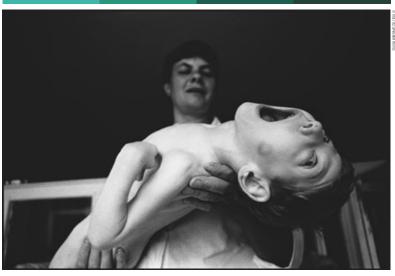
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Roger Hicks considers... (Children's Harry 1973)

'Children's Home #1, Minsk, Belarus', 1997, by Paul Fusco



t is difficult to talk about a picture like this. We can easily analyse composition, lighting, exposure, choice of focal length, depth of field, the merits of monochrome over colour, and more, but sheer horror overwhelms all our analyses. On the other hand, to flee from thinking about it diminishes not only the photographer and the photograph but also most importantly, the subject matter.

Immediately it calls to mind W Eugene Smith's 'Tomoko Uemura in Her Bath'. Tomoko was a victim of mercury poisoning caused by industrial waste from the Chisso company in Japan. Smith photographed her in 1971: in 1972 he was beaten up by Chisso employees to the extent that he could not resume work for a time. He died in 1978 at the age of 59.

This picture is in the same tradition: shocking to the point of horrifying.

Although the composition and context are very different, both Smith's and Fusco's pictures were taken and published in the hope of making a difference. Can such pictures make a difference?

Surely, yes. The only question is how much - but almost any must be worth making. The appalling conditions in many Eastern European orphanages and children's homes are now notorious, and rightly so, but would they be as notorious without pictures such as this? It is in the interest of any regime, political or commercial, to conceal its own mistakes, It may also be in their interest to highlight the shortcomings of a previous regime.

A broader question concerns the value (and indeed nature) of human life, My father died last year, after a few weeks when he was only intermittently coherent. The last time I saw him, just after his 88th birthday, he was dying. I looked repeatedly into his bright blue eyes and saw several different men. They ranged from my earliest memories as a toddler to the last conversations we had as old men. Once or twice I saw a terrified animal caught in a trap. Sometimes I saw nothing at all.

Not long before, when he was still the man I remembered from most of my life, he had said to me, 'If I had a revolver, I'd blow my brains out.' The expression on this child's face reminds me of my father when he was dying. We cannot judge how to make a choice for someone else, especially a child, but I hope that when my own time comes, morality and medicine will have advanced sufficiently that I can be given a choice for myself; prolonged and painful treatment, or a swift, managed decline without unnecessary suffering.

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Thomas Dworzak











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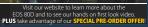












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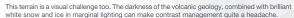
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Stokksnes

Iceland's intense terrain of volcanic rock, savage mountains, glaciers and malevolently active volcanoes are an exciting challenge to the adventurous, and an irresistible attraction for contemporary landscape photographers.



In many circumstances, neutral density graduates can ride to the rescue; this photograph from Stokksnes illustrates an unorthodox application, with the 0.6 ND graduated filter (two stops) positioned lower than you might think. The sun was fading behind western cloud banks, yet the snow on the side of Vestrahorn remained bright, brighter than all but the breaks in the cloud behind the mountain. Full filter density covers the jagged profile of the mountain; the graduation zone begins at the foot of the snow and extends over the dunes in the distance. The filter is clear in front of the foreground dune grasses.

Put simply, the filter is half way down.

Even with a hard graduate, careful positioning of the filter (especially with high quality truly neutral filters) can produce a seamless, 'invisible' effect, It helps represent the scene in a way that emulates the way the brain maps it, with good tone and detail throughout.



hard grad filter



Hard grad filter





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